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English 30

Learning Facilitator's Manual



Distance
Learning

Alberta
EDUCATION

English 30

LEARNING FACILITATOR'S MANUAL



NOTE: This English 30 Learning Facilitator's Manual contains answers to teacher-assessed assignments and the final test; therefore, it should be kept secure by the teacher. Students should not have access to these assignments or the final test until they are assigned in a supervised situation. The answers should be stored securely by the teacher at all times.

This document is intended for	
Students	
Teachers (English 30)	✓
Administrators	
Parents	
General Public	
Other	

English 30
Learning Facilitator's Manual
Modules 1–8
Alberta Distance Learning Centre
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Teachers

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The Alberta Distance Learning Centre is dedicated to upgrading and continually improving your Learning Facilitator's Manual so that it accurately reflects any necessary revisions we have had to make in the student module booklets, assignment booklets, or the sample final test. The types of revisions that will be made are those that make the course more accurate, current, or more effective.

The ADLC will send you the **latest enhancements or minor upgrades** for your Learning Facilitator's Manual if you return the following registration card to: Alberta Distance Learning Centre, Box 4000, Barrhead, Alberta, T0G 2P0, Attention: Instructional Design and Development.



ADLC Learning Facilitator's Manual Registration Card

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You can help ensure that distance learning courseware is of top quality by letting us know of areas that need to be adjusted. Call the Alberta Distance Learning Centre free of charge by using the RITE line and ask for the Editing Unit. Also, a teacher questionnaire has been included at the back of most Learning Facilitator's Manuals. Please take a moment to fill this out.

We look forward to hearing from you!





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Introduction

A survey of these course materials will confirm that this new learning package has been specially designed for many kinds of teachers working in a variety of situations.

Which Category Do You Fit?

☐ Small Schools Teacher

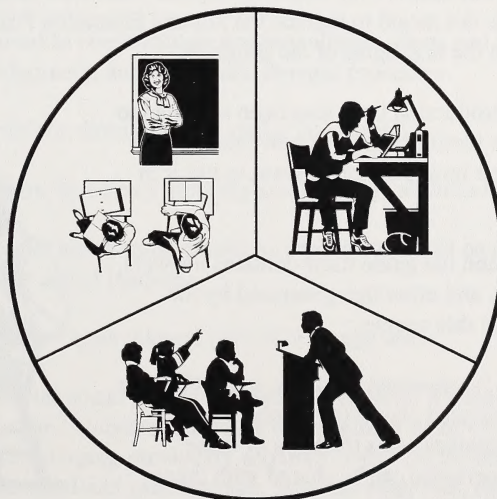
- ☐ inexperienced
- ☐ experienced, but in other subject areas
- ☐ experienced in teaching English, but wanting to try a different approach

☐ Distance Learning Teacher

- ☐ travelling to schools within the jurisdiction
- ☐ using facsimile and teleconferences to teach students within the area

☐ Large Schools Teacher

- ☐ inexperienced
- ☐ experienced in teaching English, but wanting to try a different approach



Because these materials have been created by experienced classroom teachers and distance learning specialists, they have many advantages for students and teachers regardless of their situations.

Advantages for Students

- incorporates a strong learner-centred philosophy
- promotes such qualities in the learner as autonomy, independence, and flexibility
- is developed through media which suit the needs and circumstances of the learner
- reflects the experiential background of Alberta students
- opens up opportunities by overcoming barriers that result from geographical location
- promotes individualized learning, allowing learners to work at their own pace

Advantages for Teachers

- allows teachers maximum teaching time and minimizes preparation time
- includes different routes through the materials to suit different learners
- incorporates a wide range of teaching strategies, in particular those using independent and individual learning
- delivers curriculum designed by education specialists that reflects the Alberta Education Program of Studies with an emphasis on Canadian content
- provides learning materials which are upwardly compatible with advanced educational technology

Does it sound like something you could use?

This Learning Facilitator's Manual begins with an overview of the current Alberta Education Program of Studies for English. This summary is included for inexperienced teachers or those teachers who have found themselves teaching English when their training is in other subject areas. This brief summary is not meant to replace the Alberta Education Program of Studies, but rather to help teachers confirm the highlights of the program.

Other parts of this introduction have also been included to help teachers become familiar with this new learning package and determine how they might want to use it in their classroom.

Beyond the introduction the guide itself contains answers, models, explanations, and other tips generated by the teachers who authored this course.

The module booklets, assignment booklets, and LFMs are the products of experienced classroom teachers and distance learning specialists. It is the hope of these teachers that their experience can be shared with those who want to take advantage of it.



Overview of the Program of Studies

Rationale

The language-arts program is organized around the development of the five language-arts skills: reading, writing, listening, speaking, and viewing. In the development of these skills, literature provides the principal focus and subject matter; however, the current program differs from previous ones in assigning to the study of literature a role that is secondary to the development of the communications skills themselves.

Each course in the program contains objectives, concepts, and materials which extend the range of students' response to literature, deepen their understanding of the nature of literature, and provide rich opportunities for the exploration of human experiences and values.

In order to accommodate students with a wide range of abilities, needs, interests, and aspirations, there exist two streams. The English 10–20–30 stream is more appropriate for students intending to pursue further academic studies at the university level, while the English 13–23–33 stream is more appropriate for students intending to go to vocational school or to seek employment immediately after leaving high school.

Philosophy

Certain fundamental principles relating to the nature of language, to children's development, and to language learning have provided the theoretical framework for the development of the language-arts program. Following is a list of these principles:

- A language-arts program should emphasize lifelong applications of language-arts skills.
- Language use reflects the interrelatedness of the processes of listening, speaking, reading, writing, and viewing.
- Language is used to communicate understandings, ideas, and feelings; to assist social and personal development; and to mediate thought processes.
- Language functions throughout the entire curriculum.
- In the early years, children's thinking and language abilities develop in their own dialects.
- In the high school years, more emphasis should be placed on the recognition of quality and flexibility in the use of language.
- Language variation is an integral part of language use.
- Experience and language are closely interwoven in all learning situations. On the one hand, experiences expand students' language by providing them with new meanings and by modifying and enlarging previously acquired ones. On the other hand, as students gain in their ability to understand and use language, they can enter into, comprehend, and react to a variety of experiences.

- Language expansion occurs primarily through active involvement in language situations.
- Through talking, students learn to organize their environment, interpret their experiences, and communicate with others. As they mature, they continue to use talking for these purposes as well as to check their understandings against those of others and to build up an objective view of reality.
- Through writing, students can learn to clarify thought, emotion, and experience, and to share ideas, emotions, and experiences with others.
- Various mass media have their own characteristic ways of presenting ideas.
- Literature is an integral part of language learning.

Overview of English 30

English 30 is organized around the development of skills and understanding in the five language arts: speaking, writing, reading, viewing, and listening. Whereas past language-arts courses often stressed literary criticism, this course recognizes the needs of today's students, living in a multi-media world, to become proficient in all areas of communication. Literature remains a very important part of the curriculum, but it is now used to provide skill development in all five language arts rather than just the traditional two.

As part of the English 10-20-30 stream, this course is aimed principally at students intending to pursue further studies at the university level.

This English 30 course takes a genre approach to the study of English. After a general introduction in Module 1, Modules 2 to 7 examine short stories, essays, poetry, a Shakespearean drama, a modern drama, and a novel respectively. Module 8 wraps up the course with a look at some of the more practical applications of English along with preparations for the English 30 final test and diploma exam.

The module titles are as follows:

Module 1
The World of Language

Module 2
Short Stories

Module 3
The Essay

Module 4
A Look at Poetry

Module 5
Hamlet

Module 6
Death of a Salesman

Module 7
The Novel

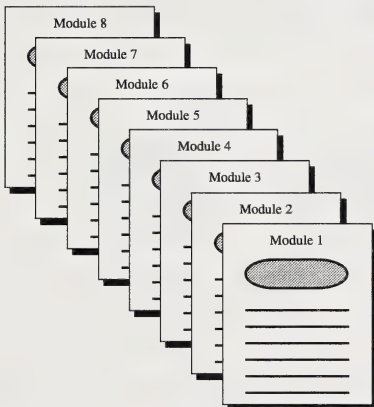
Module 8
Looking Ahead

Structure of the Learning Package

Basic Design

This new learning package involves many other components in addition to the Learning Facilitator's Manual.

Modules



The print components involve many booklets called modules. These modules contain guided activities that instruct students in a relevant, realistic setting.

The modules have been specially designed to promote such qualities in the learner as autonomy, independence, and flexibility. Writers have incorporated such teaching strategies as working from the concrete to the abstract, linking the old to the new, getting students actively involved, and using advance, intermediate, and post organizers. Many other techniques enable learners to learn on their own for at least some of the time.

Contents
Overview Evaluation
Section 1 Activity 1 Activity 2 etc.
Section 2 Activity 1 Activity 2 etc.
Section 3 Activity 1 Activity 2 etc.
Section 4 Activity 1 Activity 2 etc.
Module Summary

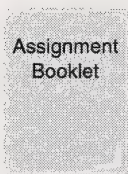
The structure of the module booklets follows a systematic design. Each module begins with a detailed table of contents which shows the students all the main steps. It acts as an organizer for students. The overview introduces the module topic or theme. A graphic representation has been included to help visual learners and poor readers. The introduction also states the weightings of each assignment.

The body of the module is made up of two or more closely related sections. Each section contains student activities that develop skills and knowledge centred around a theme.

The activities may involve print, audio, video, computer, or laser videodisc formats. At times the student and the learning facilitator are allowed to choose the activity that best suits the student's needs and interests. Other activities such as the Extra Help and Enrichment are optional pathways. This flexibility caters to each student's personal situation.

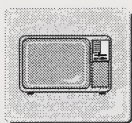
The summary focuses on the skills and strategies that the student has learned.

Assignment Booklet



Accompanying each module is an assignment booklet. The activities in these booklets can be used for formative and for summative assessments. The students should complete these assignment booklets when they have thoroughly reviewed the module materials. The assignment booklets have been designed for classroom use, for faxing, or for mailing. **If the booklets are not being mailed, you should remove the outside cover.**

Media



TV



VIDEOCASSETTE



AUDIOCASSETTE

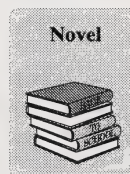
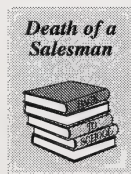
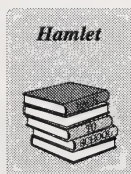
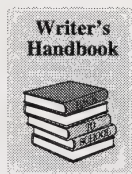


COURSE
AUDIOCASSETTE
(providing general
teacher guidance)

The package also includes references to media. In this course no reference is made to the use of computer disks, laser videodiscs, or mandatory videotapes; however, optional videos have been mentioned at various points in the modules. A list of the optional videos is included on the following page. More information about the videos can be found within the LFM.

A special audiocassette features a teacher guiding the student through the course. The appearance of the teacher icon reminds students that there is this additional help available. If the students are working individually, you may find this cassette a valuable asset. If you are working in a large group, you may wish to guide the students yourself.

Textbooks and Reference Books



The principal textbook for this course is *Literary Experiences Volume Two* (Prentice-Hall Canada Inc.). Students will also be required to obtain copies of Shakespeare's *Hamlet* (the HBJ Shakespeare edition, published by Harcourt Brace Jovanovich, Canada is highly recommended), *Death of a Salesman* by Arthur Miller, and a novel chosen from the list that follows. Students must also obtain a good dictionary and writer's handbook (handbooks are discussed in Module 1).

List of Novels

Students must obtain a copy of any **one** of these novels, to be used in Module 7.

- *The Bean Trees* by Barbara Kingsolver (New York: HarperCollins Publishers, Inc.)
- *Davita's Harp* by Chaim Potok (Toronto: Random House of Canada Limited)
- *A Farewell to Arms* by Ernest Hemingway (New York: Macmillan Publishing Company)
- *The Grapes of Wrath* by John Steinbeck (Markham, Ontario: Penguin Books Canada Limited)
- *Great Expectations* by Charles Dickens (Toronto/New York: Bantam Classic Press)
- *Mizzly Fitch: The Light, the Sea, the Storm* by Murray Pura (Toronto: Simon and Pierre Publishing Company Limited)
- *Monsignor Quixote* by Graham Greene (Markham, Ontario: Penguin Books Canada Limited)
- *The Mosquito Coast* by Paul Theroux (New York: Avon Books)
- *The Outsider* by Albert Camus (Toronto: Penguin Books)
- *Pride and Prejudice* by Jane Austen (Oxford: Oxford University Press)
- *Saint Maybe* by Anne Tyler (Toronto: Penguin Books Canada Limited)
- *The Stone Angel* by Margaret Laurence (Toronto: McClelland and Stewart Inc.)
- *Under the Ribs of Death* by John Marlyn (Toronto: McClelland and Stewart Inc.)
- *Wild Geese* by Martha Ostenso (Toronto: McClelland and Stewart Inc.)
- *Windflower* by Gabrielle Roy (Toronto: McClelland and Stewart Inc.)
- *Wuthering Heights* by Emily Bronte (Oxford: Oxford University Press)

Materials, Media, and Equipment

Mandatory Components

Equipment (Hardware)	Media	Materials
<ul style="list-style-type: none">• audiocassette player	<ul style="list-style-type: none">• prepared audiocassettes (come with learning package)• blank audiotapes• There are no mandatory videos.	<ul style="list-style-type: none">• LFM for English 30• one complete set of module booklets (8) and assignment booklets (8) for each student• There is a final test.

Videocassettes or laser videodiscs used in the course may be available from the Learning Resources Distributing Centre or ACCESS Network. You may also wish to call your regional library service for more information.

Optional Components

Equipment (Hardware)	Media
<ul style="list-style-type: none"> • VCR • TV • radio 	<ul style="list-style-type: none"> • Optional Video List: <ul style="list-style-type: none"> • <i>Communicating with a Purpose</i> (available from the ACCESS Network) <ul style="list-style-type: none"> – <i>The Spectrum of Literature</i> (VC213203) – <i>Non-Fiction</i> (VC213204) – <i>The Persuasive Essay</i> (VC213205) – <i>Style</i> (VC213202) • <i>Literary Visions</i> (Maryland Public Television series; distributed by Magic Lantern Communications Ltd.) <ul style="list-style-type: none"> – <i>First Sight: An Introduction to Literature</i> – <i>Ways of Seeing: Responding to Literature</i> – <i>Telling Their Tales: Characters in Short Fiction</i> – <i>A Personal View: The Art of the Essay</i> • <i>Canadian Literature – Authors</i> (TV Ontario series; available at the ACCESS Network) <ul style="list-style-type: none"> – <i>Alice Munro</i> (VC243817) • <i>Boys and Girls</i> (ACCESS Network: BPN262401) • <i>The Novel</i> (Thomas S. Klise Company, P.O. Box 1877, New York, New York 10113-0950) • <i>Shakespeare in Rehearsal</i> (available from the ACCESS Network) <ul style="list-style-type: none"> – <i>The Tragedie of Hamlet</i> • <i>School for Shakespeare</i> (distributed by McNabb and Connolly) <ul style="list-style-type: none"> – <i>Hamlet</i> • <i>BBC Television Shakespeare</i> <ul style="list-style-type: none"> – <i>Hamlet</i> • Feature Films <ul style="list-style-type: none"> – <i>Hamlet</i>, starring Laurence Olivier (1948) – <i>Hamlet</i>, starring Mel Gibson (1990) – <i>Death of a Salesman</i>, starring Fredric March (1951) – <i>Death of a Salesman</i>, starring Dustin Hoffman (1985) – <i>Dead Poets Society</i>, starring Robin Williams – any feature films made of novels students select to read in Module 7

Note: Some of the suggested media may not be authorized by Alberta Education. Teachers should use their own discretion regarding the use of these resources in their classrooms.

Using This Learning Package in the Classroom

Conventional Classroom

Whether your classroom has desks in rows or tables in small groups, you may be most comfortable with a learning system that you can use with all your students in a paced style. In other words, you may want a package that will suit all of your students, so they can move through the materials as one group or several small groups. Because these materials contain different routes or pathways within each module, they can address various learning styles and preferences. The materials also include many choices within the activities to cater to different thinking levels and ability levels. Because of their versatility and flexibility, these materials can easily suit a conventional classroom.

Open-Learning Classroom

Open learning is the concept of opening up opportunities by overcoming barriers of time, pace, and place by giving the learners a package specially designed to enable them to learn on their own for at least some of the time.

Such a concept is not new. Many teachers can recite attempts to establish an individualized learning system as they recognized the importance of trying to personalize courseware to meet each individual student's needs. But these efforts often failed due to lack of time and lack of quality materials that conformed to Alberta specifications.

Due to advanced educational technology and improved Alberta-specific learning packages, a student-centred approach is now possible. Improved technology now allows us to provide support to learners individually, regardless of their pace or location. A teacher cannot be in twenty-eight places at one time offering guidance. However, media and a well-designed learning package can satisfy individual needs. Technology can also help provide an effective management system needed to track the students as they progress independently through the materials.

The key to a successful open-learning system depends on three vital elements: a learning package specially designed to enable students to learn effectively on their own for at least some of the time; various kinds of learner support; and a management system and style that ensures that the open-learning system runs smoothly.

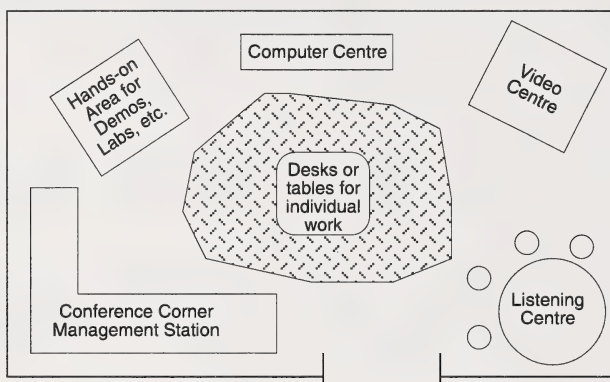
The Key to a Successful Open-Learning System



Learning Package

The specially designed learning package needed for a successful open-learning system has been developed for you. The objectives teach current Alberta specifications using strategies designed for individualized instruction. As the learning facilitator, you need to be sure to have all the components in the learning package available to students as needed.

If adequate numbers of media are available to satisfy the demand, a centre can be established for specific media.



You may not have the luxury to have enough hardware to set up a permanent video or computer centre in your classroom. In that case, students should be encouraged to plan ahead. Perhaps every three to five days they should preview their materials and project when they would need a certain piece of media. This would allow you to group students, if necessary, or reserve media as required.

Support

Support is definitely a key element for successful learning, and when you're planning an individualized, non-paced program, you need to carefully plan when and how support will be given.

The materials contain a form of consistent support by providing immediate feedback for activities included in the module booklet. High school students have solutions, models, explanations, and guides included in the appendix of every module booklet. These are included so students can receive immediate feedback to clarify and reinforce their basic understanding before they move on to higher levels of thinking.

As the learning facilitator, you may be needed to offer more personal guidance to those students having difficulty, or you may need to reinforce the need for students to do these activities carefully before attempting the assignments in the assignment booklet.

The activities include choices and pathways. If a student is having difficulty, you may need to encourage that student to work on all the choices rather than one. This would provide additional instruction and practice in a variety of ways.

Another form of support is routine contact with each individual. This might be achieved with a biweekly conference scheduled by you; or as students reach a certain point (e.g., after each section is completed), they may be directed to come to the conference area.

Special counselling may be needed to help students through difficult stages. Praise and encouragement are important motivators, particularly for those students who are not used to working independently.

Direct teaching may be needed and scheduled at certain points in the program. This might involve small groups or a large group. It might be used to take advantage of something timely (e.g., election, eclipse, etc.), something prescheduled like the demonstration of a process, or something involving students in a hands-on, practical experience.

Support at a distance might include tutoring by phone, teleconferencing, faxing, or planned visits. These contacts are the lifeline between learners and distance education teachers, so a warm dialogue is essential.

Management

Good management of an open-learning system is essential to the success of the program. The following areas need action to ensure that the system runs smoothly:

- **Scheduling, Distributing, and Managing Resources** – As discussed earlier, this may require a need for centres or a system for students to project and reserve the necessary resources.
- **Scheduling Students** – Students and teachers should work together to establish goals, course completion timelines, and daily timelines. Although students may push to continue for long periods of time (e.g., all morning), teachers should discourage this. Concentration, retention, and motivation are improved by taking scheduled breaks.
- **Monitoring Student Progress** – You will need to record when modules are completed by each student. Your data might also include the projected date of completion if you are using a student contract approach.



Sample of a Student Progress Chart

English 30		Module 1	Module 2	Module 3	Module 4	Module 5	Module 6	Module 7	Module 8	Final Test
<i>Billy Adams</i>	P									
	A									
<i>Louise Despina</i>	P									
	A									
<i>Violet Klaissian</i>	P									
	A									
P = Projected Completion Date A = Actual Completion Date										

The student could keep a personal log as well. Such tracking of data could be stored easily on a computer.

- Recording Student Assessments – You will need to record the marks awarded to each student for work completed in each module assignment booklet. The marks from these assignment booklets will contribute to a portion of the student's final mark. Other criteria may also be added (a special project, effort, attitude, etc.). Whatever the criteria, they should be made clear to all students at the beginning.

Sample of a Student Assessment Chart

English 30	Module 1	Module 2	Module 3	Module 4	Module 5	Module 6	Module 7	Module 8	Year's Average	Final Test	Final Mark
<i>Billy Adams</i>	67	65	54	47	78	67	60	66	63		
<i>Louise Despina</i>	43	50	54	55	48	42	45	53	49		
<i>Violet Klaissian</i>	65	65	66	68	67	70	65	69	67		

Letter grading could easily be substituted.

- Recording Effectiveness of System – Keep ongoing records of how the system is working. This will help you in future planning.

Sample of a System Assessment Chart

Module 1			
Date	Module Booklet	Assignment Booklet	Resources/Media

The Role of the Teacher in an Open-Learning Classroom

The teachers in a conventional classroom spend a lot of time talking to large groups of learners. The situation in open learning requires a different emphasis. Teachers will probably meet learners individually or in very small groups.

With this approach it is necessary to move beyond the idea of a passive learner depending largely on a continually supportive teacher. The teacher must aim to build the student's confidence, to stimulate the learner into self-reliance, and to guide the learner to take advantage of routes that are most meaningful and applicable to the learner.

These materials are student-centred, not teacher-centred. The teacher needs to facilitate learning by providing general support to the learner.

Evaluation

Evaluation is important to the development of every learner. Data gathering and processing, and decision making, at the student and teacher level, serve as means of identifying strengths and weaknesses.

These specially designed learning packages contain many kinds of informal and formal evaluation.

Observation

In the classroom the teacher has the opportunity to see each student perform every day and to become aware of the level and nature of each student's performance.

Observations are more useful if they are recorded in an organized system. The following list of questions is a sample of types of observations and how they can be collected.

Observation Checklist

	B. Adams	L. Despina	V. Klaissian	H. Smith	K. Dalley
1. Does the student approach the work in a positive manner?					
2. Is the student struggling with the reading level?					
3. Does the student make good use of time?					
4. Does the student apply an appropriate study method?					
5. Can the student use references effectively, etc.?					

Observation may suggest a need for an individual interview with a student.

Individual Conferences

Individual conferences may be paced (scheduled) by the calendar, at certain points in the module, or they may be set up only as needed or requested.

During these conferences teachers can determine the student's progress and can assess the student's attitudes toward the subject, the program, school, and self, as well as the student's relationship with other students. With guided questions the teacher can encourage oral self-assessment; the student can discuss personal strengths or weaknesses in regard to the particular section, module, or subject area.

Self-Appraisal

Self-appraisal helps students recognize their own strengths and weaknesses. Through activities that require self-assessment, students also gain immediate feedback and clarification at early stages in the learning process. Teachers need to promote a responsible attitude toward these self-assessment activities. Becoming effective self-assessors is a crucial part of becoming autonomous learners. By instructing, motivating, providing positive reinforcement, and systematically supervising, the learning facilitator will help students develop a positive attitude toward their own progress.

For variation, students may be paired and peer-assessing may become part of the system. The teacher may decide to have the student self-assess some of the activities, have a peer assess other activities, and become directly involved in assessing the remainder of the activities.

When the activities have been assessed, the student should be directed to make corrections. This should be made clear to students right from the start. It is important to note the correct association between the question and the response to clarify understanding, aid retention, and be of use for study purposes.

Many of the activities include choices for the student. If the student is having difficulty, more practice may be warranted, and the student may need to be encouraged to do more of the choices.

Each section within a module includes additional types of activities called Extra Help and Enrichment. Students are expected to be involved in the decision as to which pathway best suits their needs. They may decide to do both.

Self-appraisal techniques can also be introduced at the individual conferences. Such questions as the following might be included:

- What steps are you taking to improve your understanding of this topic?
- What method of study do you use most?
- How do you organize your material to remember it?
- What steps do you follow when doing an assignment?
- What could you do to become an even better reader?
- Do you have trouble following directions?
- Did you enjoy this module?

A chart or checklist could be used for recording responses.

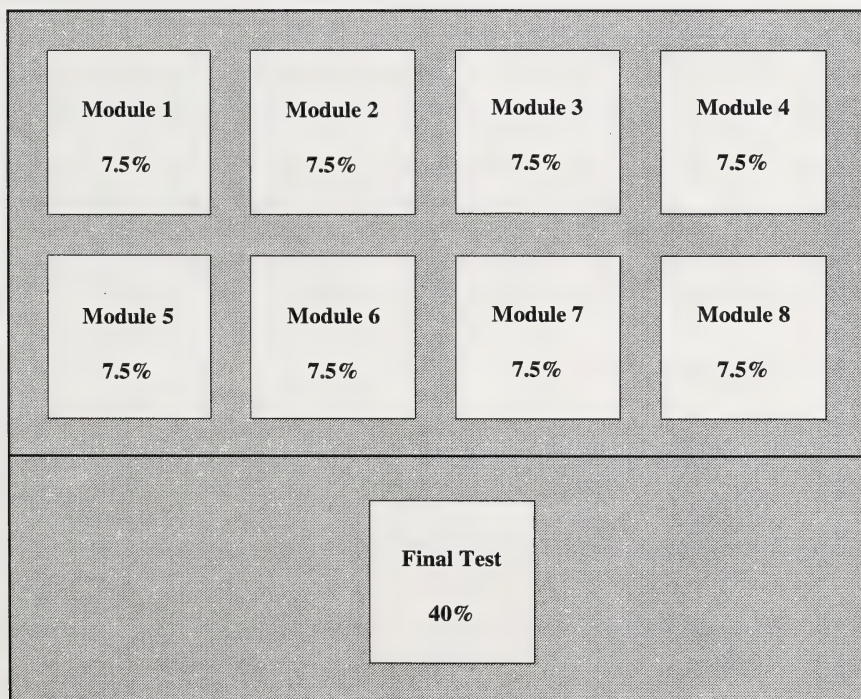
Informal Evaluation: Assignments

Informal evaluation, such as the assignments included in each module, are an invaluable aid to the teacher. They offer ongoing assessment information about the student's achievement and the behaviour and attitudes that affect that achievement.

Each module contains a separate booklet called the Assignment Booklet. This booklet assesses the knowledge or skills that the student has gained from the module. **The student's mark for the module may be based solely on the outcome of learning evident in the assignment booklet; however, you may decide to establish a value for other variables such as attitude or effort.** It is important that you establish at the beginning which outcomes will be evaluated, and that all students clearly understand what is expected.

Final Test

All LFM's include a formal final test which can be photocopied for each member of the class. The test, closely linked to the learning outcomes stated in the module booklets, gives the teacher precise information concerning what each student can or cannot do. Answers, explanations, and marking guides are also included. The value of the final test and each module is the decision of the classroom teacher. Following is a suggestion only.



Introducing Students to the System

Your initiation to these learning materials began with a basic survey of what was included and how the components varied. This same process should be used with the class. After the materials have been explored, a discussion might include the advantages and the disadvantages of learning independently or in small groups. The roles of the students and teacher should be analysed. The necessary progress checks and rules need to be addressed. Your introduction should motivate students and build a responsible attitude toward learning autonomously.

Skill Level

It is important for students to understand that there are certain skills that they will need in order to deal successfully with the course materials. They are listed below:

- understanding and using instructional materials (table of contents, index, list of illustrations, appendices, bibliography, and glossary)
- interpreting charts and visuals
- using reference materials
- recognizing special symbols
- using checklists
- relating material to their own lives

Other general skills are using reliable study methods, outlining, and learning to read at a flexible rate.

To decide the level and amount of instruction needed to accommodate the varied levels among students, you may wish to prepare and administer skill inventories or pretests. If most students need help with a particular skill, you may want to plan a total class instructional session. If only certain students lack a skill, you may want to set up a temporary skill group to help students who need it, or you may want to develop a skills file for this purpose.

Reading Level

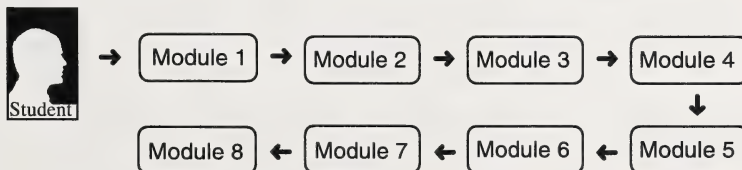
These course materials are largely print based, but poorer readers need not be discouraged. It is important that you assure the students that these materials have been designed for easy reading. The authors have employed special strategies that lower and control the reading level. Some of them are

- the conscious selection of vocabulary and careful structuring of sentences to keep the materials at an independent reading level
- the integration of activities, examples, and illustrations to break text into appropriate-sized chunks
- the inclusion of many kinds of organizers (advance, graphic, intermediate, concept mapping, post organizers) to help give students a structure for incorporating new concepts

- the recognition that vocabulary and concepts are basic to understanding content materials and, thus, must be handled systematically (defined in context, marginal notes, footnotes, and often in a specialized glossary)
- the acknowledgement that background knowledge and experience play a vital role in comprehension
- the systematic inclusion of illustrations and videos to help poorer readers and visual learners, and audiocassettes and software as an alternative to print-based learning
- a variety of formats (paragraphs, lists, charts, etc.) to help poorer readers who do not absorb or retain main ideas easily in paragraph format
- the inclusion of media and activity choices to encourage an active rather than passive approach
- instruction in a meaningful setting rather than in a contrived, workbook style
- using purposeful reading, viewing, and doing to produce better interpretation of the course materials
- the recognition that students need structured experiences when reading, viewing, or listening to instructional materials: developing pupil readiness, determining the purpose, providing guided instruction and feedback, rereading if necessary, and extending (This structure closely resembles the reading process.)

To help make the learning package more readable, you can begin your module preparation by reading (viewing, listening to) all the related materials that are going to be used. You need a solid background in order to assess and develop a background knowledge for students. The students' experiential bases may be assessed through brainstorming sessions concerning the topic, or by using visuals and guided questions to predict what the topic might be about.

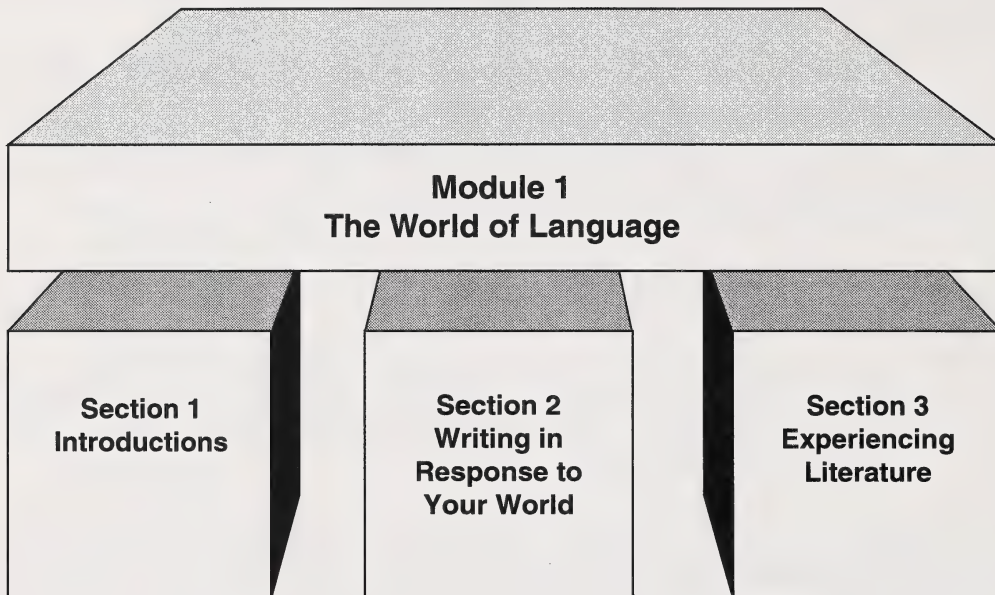
Because this course is constructed in such a way that later modules build upon earlier ones and assume that students are familiar with concepts discussed in those modules, it is recommended that you start with Module 1 and continue working on the remaining modules in consecutive order.



Module 1: The World of Language

Overview

The first module of English 30 is designed to ease students into the course. Section 1 alerts students to what to expect in the course and what is expected of them. As well, they're encouraged to think of the role language plays in their lives. Section 2 looks principally at personal writing and introduces students to their Writing Folder. Finally, Section 3 looks at reading and experiencing literature. It focuses on stories as preparation for Module 2, which will be devoted to a study of the short story.



Evaluation

The evaluation of this module will be based on three assignments:

Section 2 Assignment	35 marks
Section 3 Assignment	50 marks
Final Module Assignment	<u>15 marks</u>
TOTAL	100 marks

Texts

- *Literary Experiences Volume Two* (Prentice-Hall Canada Inc.)
- a writer's handbook of student's choice

Media

- *The Spectrum of Literature*, part of the ACCESS Network series *Communicating with a Purpose* (#VC213203); Section 3: Enrichment.
- *First Sight: An Introduction to Literature*, part of the Maryland Public Television series *Literary Visions*, distributed by Magic Lantern Communications Ltd.; suggestion only, Section 3: Enrichment.
- *Ways of Seeing: Responding to Literature*, part of the same series; suggestion only, Section 3: Enrichment. (See the discussion of the Enrichment for Section 3 in this Learning Facilitator's Manual for a brief note about *Literary Visions* and the address of Magic Lantern Communications.)

Note: Some of the suggested media may not be authorized by Alberta Education. Teachers should use their own discretion regarding the use of these resources in their classrooms.

Section 1: Introductions

Key Concepts

- course structure
- texts
- writer's handbooks
- course evaluation
- language and communication

Section 1 has two principal objectives: to introduce students to their English 30 course and to get them thinking generally about the role language plays in their lives. This first section is intended to act as a straightforward, easy entry into the course. The more challenging work will come later.

Classroom Suggestions

Section 1: Activity 1

Question 1 could certainly be dealt with as a topic for a class discussion. Have students save their ideas and go back at the end of the course to see which goals were achieved, which ones weren't achieved, and which ones were changed.

The general survey of the course materials could also be carried out in class. The part that's likely to cause the most problems is the requirement that students obtain and use a good writer's handbook. If your students are resistant or hesitant, spend some time familiarizing them with how to use a handbook. The Extra Help offers some work in this area, but far more could be done.

Be sure students fully understand the evaluation process for English 30. It's especially important that they understand the role of the diploma exam. One objective of this course is to prepare students for their English 30 Diploma Exam; and throughout the course, questions of the types they'll encounter in this examination will be given them in order to make such questions familiar and unintimidating. It would be a good idea to supplement these with diploma-exam questions of your own.

Question 3 is intended only as a means of testing students' familiarity with their course materials. The content is of little importance.

Section 1: Activity 2

Question 1 could be followed by a class discussion and question 2 could be handled as a group activity. This first part of the activity is intended to get students thinking about themselves as users of language; it's not intended that you devote a great deal of time to it.

Questions 3 to 6 are based on the first literary selection students will read in the course. Again, the purpose isn't to have students engage in serious literary criticism, but to get them thinking more about language in ways that may never have occurred to them. If you choose to give the poem a more serious treatment, by all means do so; this sort of thing will be carried out extensively in Module 4.

Students may be very resistant to recording themselves reading poetry (question 6). One way to help overcome this resistance is to let them hear you practise and record your own oral interpretation. Anything you can do to make this an enjoyable activity rather than an embarrassing one would be helpful.

Section 1: Follow-up Activities

The Extra Help offers advice on acquiring and learning to use a handbook. Using handbooks is something else students tend to resist, so it might be a good idea to have the whole class do the Extra Help. Students may need help with the questions; doing them one-by-one as a class activity might be a very good idea. What's most important is that students learn how to get the information they want from their handbooks.

For the Enrichment, consider having students report orally to the class – reading or retelling the accounts and/or stories they've uncovered. But be sure they've obtained the necessary permission from relatives to retell family stories. It probably wouldn't be wise to have them actually read from diaries and journals.

Section 2: Writing in Response to Your World

Key concepts

- writing folders
- personal responses
- expressive writing
- voice (in writing)
- the writing process
 - prewriting
 - drafting
 - revising
 - editing and proofreading
- essay

Section 2 looks at writing, with an emphasis on personal, expressive writing. The Writing Folder – an important and integral part of this course – is fully explained, and students are encouraged to make good use of it. A model for a writing process is presented and discussed, and a first look is taken at the personal essay (essays will be covered in detail in Module 3).

Classroom Suggestions

Section 2: Activity 1

The Writing Folder is an important component of this course, and it's important that students get a firm grounding here in what it is, how it works, and how it will contribute to their evaluation.

If students haven't used folders or journals in the past, it will be necessary to spend some time familiarizing them with how they work. Stress that folder writing is personal writing and that students can select pieces to revise, edit, and submit for evaluation. Any pieces they don't want to share with others can simply stay in their folders.

Because of the nature of the assignments in this course, not many Writing Folder pieces will be taken in and graded. You may want to take in more – perhaps to be marked exclusively according to the Scale for Evaluation of Expressive Language as laid out in this activity (folder writing submitted as section assignments is expected to be revised and edited). Be sure, though, either that students select the pieces to be graded or that they know in advance that you intend to read their compositions.

It might be a good idea to keep an eye on students' Writing Folders – not to read each individual piece but just to see that students are doing the writing. If your students know you'll be watching, they'll be far more likely to do the work.

Voice in writing is a concept students often have trouble understanding. And when they do think they grasp the idea, they'll often try to develop a voice artificially, which contradicts the whole idea, which is that voice is the student's own, honest, personality as revealed in his or her writing.

Here are some tips on how to encourage the development of voice.

- Encourage students to write frequently and regularly – and to discuss their writing with the class or in small groups.
- Help students with prewriting activities that get them thinking about their feelings and values.
- Give your students examples of good writing with a strong voice. Have them imitate the styles (but stress that real voice is their own – not a copy of someone else's).
- Use partners to help in the revision process. Help them learn to concentrate on voice.
- Encourage students to write about things in which they're genuinely interested.
- Have students read their work aloud with partners or in small groups. Hearing compositions read aloud helps tune the ear to voice.

Voice in writing will be discussed in more detail in Module 3.

Students may have some trouble understanding the beginning of Joan Didion's essay "On Keeping a Notebook," so be prepared to help them. You might read this essay to encourage interested students to keep notebooks of their own.

Section 2: Activity 2

This activity assumes that students are familiar with the writing process from past courses. The first two stages of the process are skimmed over as a quick review, but more time is spent on the last two stages, which are often neglected. More work is offered in the Extra Help on the first two stages; if your students need help with this part of the writing process, consider doing the Extra Help as a class activity.

Throughout the course encourage students to use this process when they write. Check frequently to see that prewriting, revising, and editing is being done. Time spent in class on group prewriting activities can be especially helpful in getting weaker students writing about things that genuinely interest them.

This course encourages students to use their handbooks to correct mechanical errors, but little actual teaching is done in the areas of grammar, spelling, and punctuation. If you notice mechanical problems recurring frequently in the writing done by your students, take the time to work on these problems. The fact is that often students don't understand the problems they're having well enough to even know how to look them up in their handbooks.

The corrected narrative for question 2 given in the Appendix doesn't explain individual corrections. Depending on how your class fares with this exercise, consider going through the piece error by error. It may take some time.

Section 2: Activity 3

This activity looks at personal essays. Module 3 is devoted to the essay, and that's where most of the work on essays will be done. This activity is really just an extension of the work on personal writing that's the central focus of Section 2.

Margaret Laurence's "A Place to Stand On" is used as a model of a personal essay. It's got a good deal of potential for class discussions and for ideas for personal writing of the students' own; by all means feel free to go beyond what's given in the Module Booklet if the class enjoys the essay. Grade 12 students, many about to leave home as they strike out on their own, should find Laurence's ideas about the importance of her own home town of particular interest.

Section 2: Follow-up Activities

As suggested earlier, you might consider having the entire class work through the Extra Help. Brainstorming works particularly well as a class activity. Try to make these prewriting activities enjoyable and, if possible, exciting. The idea is to show students how to generate good ideas for their own writing. If you use prewriting strategies other than the ones discussed here, by all means introduce them to your students.

Section 2 Assignment

Evaluation Suggestions

This is the students' first assignment and their first attempt at essay writing in this course, so don't mark it too strictly. It's basically a chance for students to demonstrate their ability to generate ideas, follow the writing process, and produce a piece of polished personal writing. The topic is very wide open and may leave some students a bit nonplussed; you might consider some prewriting activities first to generate ideas.

Be sure to mark the assignment according to the criteria laid out in the assignment itself. Check carefully that the writing process has been used; look for prewriting, revising, and editing.

Section 3: Experiencing Literature

Key Concepts

- purpose in reading
 - reading for information
 - reading for the experience
 - adapting reading style to purpose
- literature
- aesthetic experience in reading literature
- mood
- tone
- stories and storytelling
- short story
- fictional worlds
- verisimilitude
- active reading

Section 3 turns from writing to reading. It begins by discussing different approaches that should be taken to material to be read depending on the reader's purpose. After looking briefly at reading for information, the focus shifts to literature and reading for the aesthetic and intellectual experience. In this context stories are discussed as examples of fictional works, and mood and tone in writing and speaking are examined. The concept of the fictional worlds created by writers is explored, and the section ends with a look at the genre of the short story – a lead-in to the topic of Module 2.

Classroom Suggestions

Section 3: Activity 1

Students should be aware of proper techniques to use when reading for information; but an English 30 class shouldn't devote a great deal of time to practising techniques like skimming, scanning, and reading for retention, so they've just been mentioned briefly. Your students have probably been introduced to techniques like SQ3R in past grades; spend time on this sort of work only if it seems necessary for your class.

More important is the discussion of literature and reading for an aesthetic experience. Don't stress the nursery-rhyme angle; it's just there as a lead-in to the idea of the pleasure that the sounds and rhythms of speech can convey.

There's no real analysis of Wallace Stevens' "The House was Quiet and the World was Calm." The idea is to allow students to feel the mood of the poem and understand how things like diction and rhythm can contribute to a poem's message. Again, students may feel embarrassed when asked to read the poem aloud. If you read the poem aloud yourself, and allow a fair class analysis of your own oral interpretation, it should help break down student resistance. Question 4 could be done with partners or in small groups.

Section 3: Activity 2

The first part of this activity, "Traditional Narratives," can be treated very generally. It's intended simply to increase students' awareness of the presence of fictional stories in all our lives and our history. "The Camel Dances" by Arnold Lobel can be used to generate some interesting discussions about values, art, and human interaction.

The second part of the activity, "Telling a Good Story," will get students thinking a bit about speaking and listening skills. A classroom offers much more scope for work in these areas than this course is able to do, so feel free to develop group activities that develop students' speaking and listening abilities. Perhaps have students share their favourite stories with the class or a small group. Be sure to stress good storytelling techniques.

Mood and tone are topics that sometimes cause students problems. These terms are introduced in this activity, but they'll be referred to throughout the course. If this is an area in which your students seem weak, have them read and/or listen to several other selections. Then discuss their moods and tones as a class.

Body language is mentioned in passing in this part of Activity 2, but it's something you might work on more in class. Analysing messages conveyed by gestures, postures, and facial expressions can be a lot of fun – and very informative. It's been estimated that over 80 percent of what we convey about our feelings we do through body language rather than words.

Section 3: Activity 3

The idea of a fictional world should be an easy one to grasp. It's important that students be able to respond both personally and critically to the created worlds they enter; they shouldn't just accept them. The work in the first part of this activity is designed to develop these sorts of responses.

The concepts of active reading and making meaning may seem strange at first; students usually view reading as a purely passive process. This idea that good readers actively participate in the process of constructing meaning from the printed page is a thread that will be continued throughout the course. Skills like making and checking hypotheses, inferring, and predicting are basic to good reading. Whenever you can, help students develop these skills. One good method is to give them unfamiliar passages and ask specific questions about these passages that require them to make inferences and predictions (for example, "What does the author imply about _____ when she says _____?").

Section 3: Follow-up Activities

For the Extra Help, you could have students bring in comic books and do question 1 as a group activity. Similarly, you could use videotapes to do questions 2 and 3 with the entire class. Discussions should develop beyond what's asked in the questions themselves.

Question 2 of the Enrichment can generate a great deal of interest. Students brought up on Mother Goose are almost always fascinated to learn of the historical – and sometimes gruesome – origins of the rhymes they remember. If you have a class with a number of students from different ethnic backgrounds, they could be asked to share traditional children's rhymes and stories with the class.

Magic Lantern Communications Ltd. distributes a series of half-hour videos entitled *Literary Visions*. These videos taken together comprise an introductory-level university course in literature; but if you have a good English 30 class, your students may benefit from viewing some of the segments. Two titles that would fit nicely with this section are

- *First Sight: An Introduction to Literature*
- *Ways of Seeing: Responding to Literature*

If you cannot obtain these tapes locally, contact

Magic Lantern Communications Ltd.
 #38 - 775 Pacific Road
 Oakville, Ontario
 L6L 6M4
 Tel: (905) 827-1155 or 1-800-263-1717

These videos would not be appropriate for weaker students. You should also be aware that they have an American slant.

Section 3 Assignment

Evaluation Suggestions

1. a. Wording, of course, will vary, but responses should say something to the effect that the main idea of “An Exchange of Gifts” is that somehow each time a poem is read, it’s rewritten. This is true because the experiences, ideas, and emotions of the reader contribute to that person’s unique understanding of, and response to, the poem. A poem isn’t fixed and absorbed by a passive reader. It’s forever changing, saying something different to every reader.
- b. Responses here will be personal. Mark not for the “correctness” of the answer but for how well it’s explained and defended with direct references to the poem.
- c. Responses will vary. Some possibilities are that the tone is sincere, honest, caring, casual. Mark for the understanding the response shows as well as a good explanation illustrated by direct references to the poem.
2. Students may find “Score/Score” difficult because of its unusual format, its prose/verse dialogue, and its ironic commentary.
 - a. Responses will vary; students will focus on different aspects of the world. Some few may be able to dig beyond the surface into the humour and irony of this world in which machines dupe machines, but don’t expect many to have this understanding.
 - b. 1) Responses will vary. Probably most students will describe the story’s tone as playful, lighthearted, or humorous. More perceptive students will point to the author’s ironic tone, whereas others may sense an underlying serious, even pessimistic tone. What’s most important is that students are able to defend their ideas by referring to the story.
 - 2) Responses will vary. Some possible answers are *comical*, *light*, and *happy*. Again more perceptive students will point to the story’s ironic, satirical mood.
 - c. Responses will be personal. Mark for thoughtfulness, honesty, organization, specificity, and correctness. For students responding to the first topic, give highest marks for discussions that demonstrate an understanding of the story’s ironic and satirical elements.

Final Module Assignment

Evaluation Suggestions

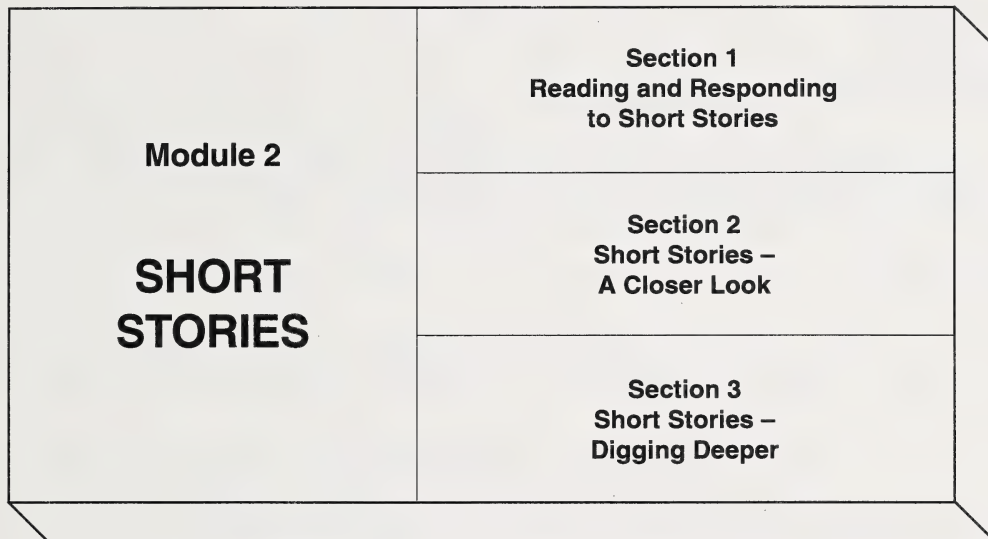
Mark chiefly for creativity (see Scale for Evaluation of Expressive Language in Section 2: Activity 1), but assign about 20 percent of the grade for polish – that is, the technical correctness of the piece and signs that the student spent some time revising and editing it.

Module 2: Short Stories

Overview

Module 2 is devoted to a study of the literary genre of the short story – a study begun in the final section of Module 1.

Section 1 of Module 2 takes a general look at reading and responding to short stories and categorizes them into two broad categories – escapist and interpretive stories. Section 2 examines some of the elements of short stories in some depth – notably narrative point of view, conflict, characters, and theme. Finally, Section 3 investigates symbolism, irony, and artistic unity in short stories.



Evaluation

The evaluation of this module will be based on four assignments:

Section 1 Assignment	25 marks
Section 2 Assignment	40 marks
Section 3 Assignment	25 marks
Final Module Assignment	10 marks
TOTAL	100 marks

Texts

- *Literary Experiences Volume Two* (Prentice-Hall Canada Inc.)

Media

- *Boys and Girls* (ACCESS Network BPN 262401); Section 3: Enrichment
- *Alice Munro*, part of TV Ontario's *Canadian Literature – Authors* series (ACCESS Network VC243817); suggestion only, Section 3: Activity 1
- *Telling Their Tales: Characters in Short Fiction*, part of the series *Literary Visions* introduced in Module 1; suggestion only, Section 2: Enrichment

Note: Some of the suggested media may not be authorized by Alberta Education. Teachers should use their own discretion regarding the use of these resources in their classrooms.

Section 1: Reading and Responding to Short Stories

Key Concepts

- personal response
- critical response
- escape fiction
- interpretive fiction
- inferences

Section 1 begins by distinguishing two types of response to works of literature: the personal response and the critical response. It goes on to distinguish between two types of fiction: escape fiction and interpretive fiction. The importance of being able to make inferences when reading interpretive literature is stressed.

Classroom Suggestions

Section 1: Activity 1

Question 1 can be conducted as a class-discussion activity or a small-group activity. In a classroom, as teacher or learning facilitator, you are likely to be the only person who can bring the perspective of an older, more experienced reader to the discussion; so it might help if you supplied input of your own.

It's important that students understand that when responding critically to works of literature they must defend their analyses with direct references to the work in question. Too often students take the personal-response approach to critical responses and maintain that any interpretation of a piece of literature is as good as any other because it all comes down to how the individual reader sees things. Make sure your students understand that a critical analysis must be supported by sound reasons and direct references to the work being analysed.

Section 1: Activity 2

Be sure students understand that the escape/interpretive distinction isn't cut-and-dried; it's a continuum. You might try discussing recent movies that most of your students are likely to have seen and having the class place them on the escape/interpretive scale. Stress that fictional works with unhappy endings aren't necessarily interpretive; there are many sentimental tear-jerkers out there designed to do no more than wring the heartstrings of readers or viewers. Some students have difficulty distinguishing sentimental writing from good interpretive fiction.

Be sure not to leave students the impression that you're saying that all escape literature is bad and that it's only immature readers who can enjoy it; telling people that what they like to read is trash is likely to alienate them, and it certainly won't encourage them to read more. Rather, the point is to broaden students' reading horizons and expose them to fiction that goes beyond simple entertainment.

This course puts a great deal of emphasis on the students' ability to draw inferences from what they read; this ability is, after all, perhaps the essential skill of the proficient reader, and it's something tested extensively in Part B of the diploma exam.

The selection "A Small Ceremony" and the multiple-choice questions that follow it are taken from the January 1994 diploma exam. You might deal with it as a class activity in order to generate discussion. It would be a very good idea, if possible, to get hold of a number of recent diploma exams and, throughout the course, give questions of this sort to your students. The practice will come in very handy when they come to write their own examinations. The assignment at the end of this section contains another exercise of this sort.

Section 1: Follow-up Activities

Students may have problems with question 1 of the Extra Help because some of the clues on which they must base their inferences use South African terms with which they may not be familiar; this point is explained in the Suggested Answers. It would be a good idea to have everyone do the Extra Help, perhaps as a class activity, because the story "Happy Event" is used in the Section 3 Assignment and it's important that students understand the implications of the story's first few paragraphs.

When doing the Enrichment, why not rent a serious film from your local videotape outlet – the sort your students are unlikely to watch ordinarily because it would be too “boring” – and see if you can generate some real student interest by showing it to the class and talking about it? This is something you could do from time to time throughout the course.

Section 1 Assignment

Evaluation Suggestions

1. a. Mark chiefly according to the thoughtfulness of students' answers and specific defence. The story does seem to comment on the superficiality and materialistic values of some people.
- b. Many students will simply point out that the story is about money and what it will buy and that's how we judge people's “standard of living.” More perceptive students will point out as well that it's the “standard” by which the two young women in the story judge life – a purely material standard – that the story is satirizing. Award full marks for this response.
- c. Mark for reasonableness and explanation. Probably the story should be placed fairly near the centre mark on the interpretive side of the scale.
- d. This is a personal-response question. Mark according to thoughtfulness, expression, and voice.
2. The answers to the multiple-choice questions are as follows:

a. B	e. C	i. D
b. A	f. B	j. A
c. B	g. B	k. C
d. A	h. D	l. A

Section 2: Short Stories – A Closer Look

Key Concepts

- narrative point of view
- conflict
- plot
- character development
- character types
- theme
- values

Section 2 gets into the nuts and bolts of short-story analysis. Activity 1 investigates narrative points of view, Activity 2 looks at plot and conflict in short stories, Activity 3 discusses character, and Activity 4 goes into theme and values. There's a great deal of material in this section and many literary terms – though students should already be familiar with most of them from past English courses. Much of the material may be review for your students; tailor your approach to the material according to the needs of your class.

Classroom Suggestions

Section 2: Activity 1

Most English 30 students will be familiar with the concept of narrative point of view, but be sure they understand the limitations and advantages of each point of view. If your students enjoy writing, try a number of extra Writing Folder exercises in which they can experiment with different narrative perspectives.

Students sometimes have trouble with the idea of an unreliable narrator. It might be helpful – and enjoyable – for them to try writing a story from the viewpoint of a narrator who, because of age, prejudice, or some other factor, cannot see the full implications of what he or she is narrating.

Be sure students realize that even omniscient narrators must be selective in what they reveal or they'll risk destroying any plausibility or interest their tales might have.

Finally, it's important at the English 30 level that students be able to evaluate literary devices used by writers. Your students should learn to appreciate why an author has selected a particular narrative point of view and be able to appraise that selection: does it answer his or her purposes? would another perspective have worked better?

Section 2: Activity 2

Again students should already be familiar with the concept of conflict and its various classifications. Spending a lot of time mechanically labelling and categorizing stories' conflicts may not be terribly fruitful; be careful not to beat this sort of thing to death. Students should, though, be aware that in interpretive fiction, conflicts often involve dilemmas and irresolvable conflicts of values; students must not develop the view that at a story's end all conflicts are solved and everything works out smoothly. Likewise standard plot diagrams serve little purpose at the English 30 stage; these diagrams simply don't apply to many stories your students will be studying. Students should be aware of plot diagrams and the terminology they involve, but it may be counterproductive to have your class spend much time trying to fit these diagrams to complex stories.

It is important, though, that your students be able not only to identify values involved in stories' conflicts but to appraise them. Class discussions, if handled carefully, offer an excellent format for teaching this sort of evaluation.

Some students enjoy experimenting with writing slice-of-life and stream-of-consciousness short stories. If your class shows an interest in this sort of activity, by all means give them the opportunity to experiment. If your students are agreeable, their stories can be exchanged (perhaps in small groups) or read aloud for discussion. But be careful not to read any story a student doesn't wish to share.

"The First Born Son" and "Simple Arithmetic," being about parent-child relationships, are stories that can arouse a strong response on the part of students. This is especially true of "The First Born Son." These stories can generate excellent discussions about values, relationships, and problems young people encounter in growing up. You might use them as the basis for more Writing Folder exercises.

Young readers seem to have a natural antipathy toward unhappy endings in the fiction they read, so be prepared for some resistance to the idea that reading a story with an unhappy or indeterminate ending can be rewarding. In your discussion of endings make it clear, as well, that an unhappy ending designed only to jerk a few sentimental tears has no particular merit; an ending must be functional in the context of the story and its theme. Students should learn to judge endings according to how well they contribute to the stories' themes and the writers' purposes.

Section 2: Activity 3

Students should know the various ways fictional characters can be classified and be able to use the terminology correctly, but don't allow them to get too tied up with whether Character X is flat or round, static or dynamic. It's far more important that they understand the limitations within which the short-story writer works in creating characters and to what degree, within that context, characters are plausible, motivated, and consistent (this could be tied in with the discussion of verisimilitude in Module 1).

It might be instructive – and fun – to bring in, or have students bring in, samples of obvious implausible characters in works of fiction or shows taped from television. Students will quickly see how traditional heroes, heroines, and villains are entirely implausible, overdrawn stereotypes. If you can find examples of a villain having an unexplained change of heart or a character suddenly acting contrary to his or her motivations, so much the better. If your class enjoys this sort of thing, consider having them write stories or parts of stories with deliberately exaggerated stock characters. This could make for an enjoyable team-work project; and it should help students learn to spot this sort of thing in the fiction they read.

Character presentation is also something students must understand and learn to evaluate. Make sure they understand that as far as direct presentation goes, they can take it at face value only when the narrator using the omniscient or limited-omniscient perspective comments directly. First-person narrators can be mistaken in their opinions of others, and students should be sensitive to this fact.

Of course, most successful character development in good literature occurs through indirect presentation, and this boils down again to a reader's skill in making inferences. Be prepared to supply extra practice in this area.

Question 3 could well be handled as a class blackboard activity.

The characterization in "Simple Arithmetic" depends, of course, entirely on implication and inference making, and it's done rather subtly; so it may be difficult for some students to grasp. You may have to spend some time discussing question 4; possibly you'll feel it's necessary to give your students more practice in this sort of exercise.

Section 2: Activity 4

Theme is traditionally one of the most difficult concepts for English students to master. Either they insist on morals, or simply name topics, or come up with a marginally relevant cliché. Or sometimes they're simply at a loss to come up with any formulation of theme at all.

Be prepared to do a good deal of work on theme. Class discussions, especially at first, are important to get everyone on track. Stress, especially, that in complex interpretive stories there's no one acceptable way of expressing theme; what's important is just that students have more understanding of the insights into life writers want to share with their readers and are able to enunciate these insights in statements that they can defend with references to the stories themselves.

It's also important that students learn to evaluate the insights into life that stories offer them along with the values that underlie them. Again, open class discussions work well here.

Section 2: Follow-up Activities

Depending on your students, you might wish to have the entire class do the Extra Help; it offers a bit more help in the basics of formulating themes in statement form. If it seems to help, have students test each other by coming up with their own improperly formulated statements of theme – with a sprinkling of correctly worded formulations tossed in.

The story to which the Enrichment directs students – Tillie Olsen's "I Stand Here Ironing" – is rich in the possibilities for discussion. If you choose to do the Enrichment as an assigned class activity, be prepared for a good student response.

For a dramatization of large segments of "I Stand Here Ironing," see the video *Telling Their Tales: Characters in Short Fiction*, part of the *Literary Visions* series distributed by Magic Lantern Communications Ltd. This videotape also contains an interview with Tillie Olsen, the story's author.

Section 2 Assignment

Evaluation Suggestions

1. a. "Dancing Bear" is written from the omniscient point of view. Readers see more of Bethge's thoughts than they do of Mrs. Hax's, but the narrator does have access to the minds of both characters. Be sure students' evidence is complete and appropriate.
- b. Responses will be personal. Mark for thoughtfulness and an understanding of the advantages and disadvantages of narrative points of view.
2. a. Bethge is the protagonist. Readers share his struggles.
- b. Responses will be personal. Mark for thoughtfulness and evidence.
- c. Most students will identify this as a person-versus-person conflict between Bethge and Mrs. Hax. More proficient readers may see the conflict as being between Bethge and a society that doesn't respect or sympathize with old age. Mrs. Hax personifies this society. A few students may suggest that the conflict is within Bethge as he tries to come to terms with his own deteriorating abilities. This struggle is certainly an aspect of the story, but it's not the central conflict.

- d. Twice Bethge goes back in his mind to incidents of his childhood that concern bears (the symbolic aspects of these incidents will be covered in the Section 3 Assignment). These are the story's flashbacks.
3. a. Vanderhaeghe relies most on what characters say, think, and do – in other words, on indirect presentation. Appropriate examples should be given.
- b.
 - 1) Bethge is a round character; readers see much of his complexity. Mrs. Hax is basically flat, though readers do see some indications that she's a real, multifaceted human being (for example, we hear of the "vast yearning" she feels for her dead husband).
 - 2) Mrs. Hax is definitely a static character; she's the same person at the end of the story as at the beginning. It can be argued that Bethge is dynamic in that he comes to understand something about himself and the human condition through his reminiscences about the bear and in that he finally takes a stand against Mrs. Hax. Conversely, it can be argued that it's the readers more than Bethge who gain this understanding and that his "stand" is just one such little episode in his constant struggle with Mrs. Hax. Mark according to students' reasoning.
- c. Mrs. Hax and Dieter Bethge are foils. She's strong, domineering, and generally insensitive; he's weak, vulnerable, and emotionally fragile. Look for specific examples.
- d. Responses will vary somewhat; mark for reasonableness and the understanding they show. Here are possible responses:
 - 1) Mrs. Hax here shows herself to be unsympathetic, unreasonable, and selfish.
 - 2) This is one of the few quotations that reveal a more human, sensitive side in Mrs. Hax. She can at times be sympathetic, and it seems she had loved her husband greatly and felt his loss keenly. Still, readers note that it's her own pain she's projecting on Bethge; she's not trying to discover what he's really feeling.
 - 3) Here readers can see that Mrs. Hax is selfish, unreasonable, and unsympathetic.
 - 4) Mrs. Hax here shows herself to be cruel and vindictive.
 - 5) Again the quotation reveals Mrs. Hax to be essentially hard-hearted, cynical, and self-centred.
- e. Mrs. Hax seems to have a very narrow, rigid and, above all, superficial view of life and her world. Most of her thoughts are so trivial and unoriginal they can be neatly packaged in trite clichés. There's little depth to Mrs. Hax's thought, as her cliché-ridden conversation indicates.
4. a. Responses will vary somewhat but should show an understanding of Dieter's perception that beneath his deceptive exterior the bear was a sentient creature, not awfully unlike a human being, possessing his own dignity and worthy of respect. In the same way, beneath his own deceptive exterior (a fumbling old man), Dieter himself is still a feeling human being and worthy of being treated with the respect owed any human being.
- b. Statements of theme will be very different, but they should be structured properly (according to the criteria explained in Activity 4) and demonstrate an understanding of the story. Here are two examples:

Sometimes insensitive people forget that the elderly, who have lost many of the physical and mental abilities they once had, are still human beings, worthy of respect and decent treatment.

People have emotional, or spiritual, needs that require looking after as much as their physical wants. Often people forget this fact when dealing with the elderly and, while providing basic physical comforts, deny them emotional support, understanding, and respect.
- c. Vanderhaeghe seems to value respect for people regardless of their abilities. He values compassion, understanding, and a willingness to allow people to keep the dignity they have by virtue of being human.

Accept any reasonable answer along these lines, along with an appropriate explanation.

5. Responses will be personal. Mark according to thoughtfulness, clarity of expression, and voice.

Section 3: Short Stories – Digging Deeper

Key Concepts

- symbol/symbolism
- irony
- satire
- artistic unity

While Section 2 provided an overview of the main elements of fictional works examined in the context of the short story, Section 3 looks at a few of the devices writers can employ to increase the power and effect of their writing – such as symbolism, irony, and satire. Later in the section the concept of artistic unity is revisited and applied to short stories, and the section ends with a discussion of comparing and evaluating short stories and their elements.

Classroom Suggestions

Section 3: Activity 1

Symbolism can give students problems – even English 30 students, who have studied it in past courses; so be prepared to spend some time on this topic. Begin with a general discussion of non-literary symbols with which your students would be familiar (for example, the heart as a symbol for love) and move on to literary symbolism. You'll likely have one or two students who latch onto symbolism in a big way and start finding symbols in every paragraph they read. Stress that literary symbols usually have a place of prominence in the works in which they appear and that looking for hidden symbolism under every rock will pervert readers' understanding of most stories.

"Boys and Girls" is an excellent story for teaching symbolism, though the treatment the module provides can take the investigation only so far. You might try reading the article "Penning in the Bodies: the Construction of Gendered Subjects in Alice Munro's *Boys and Girls*" by Marlene Goldman in Volume 15, Number 1: 1990 of *Studies in Canadian Literature* and introduce some of Goldman's ideas into a class discussion. If your students can work at this level, it would give them a wonderful insight into how a writer can use symbols to suggest meanings that go far beyond surface appearances.

You might consider doing the Enrichment with your class at this point since it involves more work with "Boys and Girls" as well as a reading of another story that relies heavily on symbolism – "The Bound Man" by Ilse Aichinger. This is a difficult story, however; use your own judgement as to whether or not it would help your students better understand literary symbolism.

If your class is responsive to Alice Munro's writing, consider sharing with them the brief (14 minute, 40 second) videotape *Alice Munro*, part of TV Ontario's *Canadian Literature – Authors* series. It's available from the ACCESS Network (VC243817). In this videotape Munro discusses her philosophy of writing and how she perceives herself as a writer. No specific reference is made to "Boys and Girls."

Section 3: Activity 2

Activity 2, in its discussion of irony, presents students with a classic three-fold classification of this literary technique. Students should be familiar with – and understand – these different types of irony, but don't insist on a great deal of mechanically categorizing the instances of irony they encounter in fiction. It's far more important that your students be able to recognize irony when they see it, understand a writer's purpose in using it, and be able to evaluate its effectiveness.

"A Work of Art" is a good story for teaching irony, but irony exists in less obvious forms in other stories your class has already read; consider having a discussion of irony in previously read selections. Consider turning the Writing Folder exercise just before "A Work of Art" is introduced into a discussion activity as well.

Students often enjoy writing satirical pieces – either fictional or nonfictional – of their own. Once you've looked at some of the satirist's principal tools – like parody, irony, and exaggeration – create a possible list of targets and have your students try their own hands at writing satire. Be careful, however; this activity can sometimes generate rather nasty pieces that can cause pain or embarrassment to other students.

The topics in the Writing Folder exercise at the end of the activity can generate good discussions. Consider class or small-group discussions before students set to work putting their ideas down on paper.

Section 3: Activity 3

The concept of artistic unity in works of literature was introduced in Section 3 of Module 1; you might want to review the work done there before getting into this activity.

If your class responds favourably to the work with artistic unity in a visual work that begins this activity, feel free to do more of this sort of thing; two more photographs are included for analysis in the Extra Help, but students should be able to come up with their own subjects for analysis. This sort of activity could lead to a much more extensive analysis of visual works of art than space allows for in the Module Booklet; remember, being able to analyse visual messages and appreciate their artistic unity is a stated goal for students in the Program of Studies.

Activity 3 would be a good place to work on the qualities of compression, intensity, and singleness of purpose and effect that characterize short stories and help set them apart from longer fictional works. Understanding these qualities will help students as well in Module 4 – *A Look at Poetry*.

The term *setting* is introduced in this activity with very little elaboration; students should be very familiar with the term already. The importance of setting and milieu in literature will be examined in some depth in Module 6.

Section 3: Activity 4

A skill all English 30 students should develop is the ability to draw parallels – and spot differences – between various works of literature they encounter and the characters in those works. Students should be prepared to be presented with sight literature in tests and exams and to relate it to other works they’ve read.

Activity 4 provides an introduction to this sort of comparison – at this point a comparison limited to the genre of the short story. Here the treatment is rather mechanical; later in the course this sort of comparison will be taken to a more formal level.

Evaluation is another skill touched on in this activity. The final few questions in this activity, in which students are asked to evaluate aspects of a short story, may be very difficult for some students. Sample responses are provided, but you might consider doing one or even two of these questions as class discussion activities before students write up their own conclusions; then have them tackle the last (or the last two) questions on their own.

Section 3: Follow-up Activities

Question 2 of the Extra Help asks students to evaluate a television show. Why not tape a show and bring it in for a class evaluation? This could be fun for your students, and it would certainly help them develop their “media-literacy” skills.

The film of “Boys and Girls” recommended in the Extra Help is an excellent adaptation of the short story. Available from the ACCESS Network (BPN 262401), this twenty-five-minute movie could be used very effectively to help students understand some of the different restrictions that working in different media entails. A general discussion of the differences in the print and film versions of the story – what they are and why they likely exist – could prove very fruitful.

A word of caution: Warn your students that if they discuss “Boys and Girls” on their diploma exam, they should be very careful not to confuse the print and film versions in their responses. Markers are quick to notice when students who claim to be discussing the story in fact seem only to have watched the movie.

As mentioned in the discussion of Activity 1, “The Bound Man,” to which students are referred in the Enrichment, is a complex story admitting of a variety of interpretations. If your class understands symbolism and enjoys a challenge, “The Bound Man” can generate a good deal of discussion; weaker students, however, might be discouraged by its difficulty in their attempts to come to terms with symbolism.

Section 3 Assignment

Evaluation Suggestions

1. a. The story's central symbol is the bear.

- b. The first flashback occurs when Bethge recalls his father skinning a bear in the barn. Here the young Dieter, upon seeing the skinned, naked bear, notes how like a man it looks: "Under all that lank, black hair a man was hiding. . . ." This impression prepares the reader to make the connection between the bear and a man – a man in disguise – just as Bethge is still a man despite his decrepitude and failing abilities.

The second flashback occurs when Bethge recalls the dancing bear in the Rumanian village on market day, mistreated by his trainer. Developing the earlier connection between bear and man, in this incident the bear is clearly meant to symbolize Bethge, humiliated, hurt, and bullied by Mrs. Hax, his "trainer." If the themes for the story suggested in the Evaluation Suggestions for Section 2 are accepted as valid, then the symbolism is absolutely central to the story's central insight – that appearances can deceive, and a person remains a human being, and worthy of being treated with the respect owing a human being, regardless of his or her age, infirmities, and other outwardly deceptive appearances.

2. a. This story seems to be satirizing the superficial, shallow, materialistic attitudes some people in our affluent society have. There are many possible references to the story; accept anything reasonable that helps explain the story's satire.

- b. This question asks for a brief analysis, so don't expect a great deal. Students should refer to such elements as the story's content – two young women who seem fascinated by a silly game involving a fantasy about riches – the casual style, the light, frivolous mood, the satirical tone, the downtown, big-city setting and so on in their analyses and show how these elements contribute to the writer's purpose.

3. Be sure all your students have at least read the Section 1 Extra Help (along with its suggested answers) before they do this question or that you've discussed with the class the implication of the first few paragraphs – that Ella has just had an abortion.

- a. "Happy Event" satirizes the hypocrisy, or double standard, that characterizes the smug, white middle class of South Africa. Ella Plaistow had an abortion for purely selfish reasons and quickly explained it away to her own satisfaction; yet when Lena, far less able financially to care for a child and for whom an abortion was probably not obtainable, killed her newborn – probably at an overwhelming psychological cost – Ella regarded her with horror as a monster. The story is rife with possible references that illustrate and illuminate aspects of this satire; mark according to how well students do the job.
- b. Responses will vary. Students may point out how Ella paired up servants from the same tribe just as a farmer might match livestock of the same species, or how it was felt that it was quite possible for a black woman to give birth on her own and to go back to work thirty-six hours later while a white woman couldn't – as though blacks were a separate species, more brutish, and not deserving of any respect for the enormous willpower and strength this sort of behaviour must involve. There are many possible examples.
- c. 1) A birth should be – and is often referred to as – a happy event, yet in this story the birth involved was anything but happy.
2) Examples will vary; the story contains a great deal of irony. It's ironic that Ella should destroy her own child yet regard Lena's act with such horror. It's ironic that blacks were felt by whites to be more capable of enduring pain, yet they were given less, not more, respect for this power. There are highly ironic passages that students may quote. Here's an example:

By the time the court case came to be heard, the quiet, light-coloured Lena lying in her bed that day with her head turned to her arm for comfort, standing obediently before the questioning of the detective in the kitchen, was changed in Ella Plaistow's mind into the ghoulish creature who emerged out of discussion of the affair with friends and neighbours. A woman who could kill her own baby! A murderer, nothing less! It's quite awful to think that she handled Pip and Kathie, other women sympathized. It just shows you, you never know who you're taking in your home . . . You never know, with *them*

This from a woman who had aborted her own unborn child, probably for far more selfish reasons!

- d. Responses will vary. An example is Ella's assessment of Thomasi's dislike of Lena. Because they were both Basuto, she couldn't understand why they couldn't get along, and could only put it down to resentment resulting from an unrequited fancy for Lena on Thomasi's part. This illustrates Ella's inability to see blacks as people like herself, capable of complex personality clashes. Rather, she assumes blacks operate at a basic primal level – much like animals.

Final Module Assignment

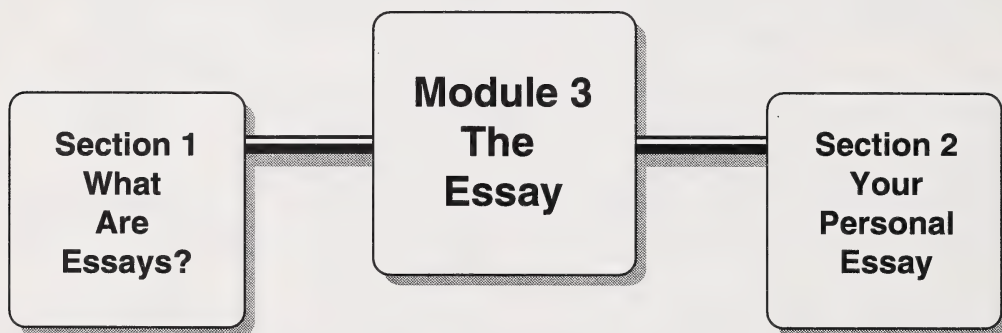
Evaluation Suggestions

Mark for creativity (use the Scale for Evaluation of Expressive Language in Module 1: Section 2), but assign three or four marks for polish – the technical correctness of the piece and signs that time was spent in revising and editing it.

Module 3: The Essay

Overview

As its name suggests, Module 3 focuses on a study of the essay. Students will read a number of personal essays and will write one of their own. The hope is to develop an appreciation of the essay as a literary genre and to refine students' ability to write good essays of their own.



Evaluation

The evaluation of this module will be based on two assignments:

Section 1 Assignment	50 marks
Section 2 Assignment	<u>50 marks</u>
TOTAL	100 marks

Texts

- *Literary Experiences Volume Two* (Prentice-Hall Canada Inc.)
- a writer's handbook of student's choice

Media

- *Style*, part of the ACCESS Network series *Communicating with a Purpose* (#VC213202) Section 1: Extra Help
- *A Personal View: The Art of the Essay*, part of the series *Literary Visions*, distributed by

Magic Lantern Communications Ltd.
 #38 - 775 Pacific Rd.
 Oakville, Ontario
 L6L 6M4
 Tel: (905) 827-1155 Section 1: Enrichment

- *Non-Fiction*, part of the ACCESS Network series *Communicating with a Purpose* (#VC213204) Section 2: Enrichment

Note: Some of the suggested media may not be authorized by Alberta Education. Teachers should use their own discretion regarding the use of these resources in their classrooms.

Section 1: What Are Essays?

Key Concepts

- essay
- style
- voice
- humour (techniques)
- allusions
- reading for bias

Section 1 begins with a brief overview of the genre of the essay – its origins, varieties, and characteristics. At this point students are introduced to their essay-writing assignment for Section 2. Activity 2 examines style and voice in essay writing while Activity 3 takes a brief look at a specific sort of personal essay – the humorous essay. Activity 4 looks at essays more from the perspective of their content than of their form and style.

Classroom Suggestions

Section 1: Activity 1

Ellen Goodman's essay, though very short, can serve as an excellent example of a personal essay; it's written in an engaging conversational style, it presents and defends a personal view with examples to which readers can easily relate, and it entertains while it provokes thought. This essay should serve as the basis of a lively class discussion.

Students often have negative feelings about the very word *essay*; they associate it with dull writing assignments. Work at helping them come to understand that essays can make for lively, entertaining reading; perhaps you could bring in recent examples from a variety of magazines, or have students find their own.

The personal-essay assignment for Section 2 is probably the assignment students will be spending most of their time on in this module. It's introduced in Section 1: Activity 1 so students can begin thinking of a topic (and what they'll say about it) well in advance. Work with your class here and in Section 2 in developing workable topics. Stress the need for limited topics that can be treated fairly in a short personal essay. Be sure, as well, that your students understand the difference between an essay and a report. As they read more essays this distinction should become progressively clearer.

Section 1: Activity 2

Consider doing questions 1 and 2 as class or group activities. At first analysing essays for their styles can seem daunting to students, so be prepared to walk them through some analyses. Focus on specifics such as diction, figurative language, and sentence variety to make the task seem less complex.

The chief purpose in sensitizing students to writers' styles is to enable them to improve their own writing skills. You may want to assign a number of exercises in which students imitate and experiment with various styles. The goal isn't, of course, to have them just copy, but to have them increase the number of stylistic techniques at their disposal to use when appropriate.

The Extra Help for this section suggests viewing the ACCESS Network video *Style*. It might be a good idea for the whole class to watch this film here; it provides a solid, useful, general discussion of literary style.

The style-analysis vocabulary included in this activity isn't intended to provide an exhaustive list of labels for students to slap on the essays they read. The idea is, rather, to provide a vocabulary as a starting point for discussing style. Be sure your students understand this, and encourage them to think of appropriate adjectives of their own to effectively characterize the styles of essays they read.

The Doris Lessing essay could provide a jumping-off point for a good deal of writing about friends and family members. Point out how Lessing uses carefully selected details to bring to life a human being to such an extent that readers feel they really knew this man. This essay could also be a lead-in to class discussions on parent/child relationships and the degree to which children can ever really know their parents as real people.

Voice is a difficult concept for students to grasp. It was introduced in Module 1, but is discussed in more detail here. The two childish paragraphs used in question 7 were selected because voice is often stronger in the writings of younger people who haven't yet developed artificial styles. If a child is really interested in a topic, his or her voice comes through.

Your students may feel a bit insulted by being given children's writing to analyse; if so, treat the question lightly and move on to something else.

In the discussion of Module 1, Section 2, several suggestions were made to help you work with your students at developing voice in their writing. Here are some more techniques that encourage voice.

- Focus on voice during the revision stage. Using a partner for revision can help; tape-recording themselves and listening to their reading can also be of benefit.
- Have students discuss their writing in groups. This can help generate topics that interest them and increase enthusiasm.
- Read pieces with a strong voice. Have students imitate their styles. (But don't overuse this method. Real voice is honest, not contrived.)
- Encourage students to write from their own experiences.
- Create opportunities for writing in the first person. The Writing Folder exercises already allow for a good deal of it, but it's hard to do too much of this sort of thing.

Section 1: Activity 3

As noted in the Module Booklet, nothing destroys humour as quickly as analysing it. For that reason, this activity has been kept short. It provides some vocabulary for identifying a few techniques of achieving humour but doesn't take the analysis very far for fear of damaging the pleasure students take in reading humorous essays.

If your class enjoys "My Speech to the Graduates," you might have them read the other Woody Allen selection in their text, "My Apology." This is suggested in the Enrichment activity, along with a brief explanation.

You might also consider bringing in other humorous essays for your class to enjoy and discuss. Canadian writers like Stephen Leacock and Eric Nicol could provide you with material, and of course there are columnists like Dave Barry – but be sure to read his essays first for questionable material before bringing them into class.

Section 1: Activity 4

“From Dakto to Detroit: Death of a Troubled Hero” is an essay most students find very interesting; you should have no trouble getting discussion going about the content. It’s a good idea to introduce the essay with some background about the war in Vietnam and some of its social/psychological repercussions on American society. The essay, of course, lends itself to a discussion of race relations and problems faced by U.S. blacks.

This essay is used to introduce students to the idea that works presented as objective reporting can subtly manipulate readers to accept the writers’ viewpoints. Another essay in *Literary Experiences* that can be used to develop this concept is “Return to India” by Santha Rama Rau (page 337). If you have time, you might have your students read this essay and then analyse it for bias and reader manipulation.

Section 1: Follow-up Activities

When doing question 1.a. of the Enrichment, be careful that students don’t become nasty or personal in their parodies. Feelings could be hurt. If the class enjoys this activity, why not have students read their parodies aloud?

Students won’t get much out of Woody Allen’s “My Apology” without a bit of background on Plato and Socrates. Some of this is provided in the Module Booklet, but it may be necessary to supplement it. If your students are interested, read “The Allegory of the Cave” (from Plato’s *Republic*), on page 500 of *Literary Experiences*. Handled well, and with a good class, it can generate a great deal of discussion and get your students thinking. It’s also a good tool for teaching allegory.

If you have a class with an interest in the essay as a literary genre, consider showing them the video *A Personal View: The Art of the Essay*, part of the *Literary Visions* series distributed by Magic Lantern Communications Ltd. This video has a good general discussion of the essay – its characteristics, origins, and history – along with extensive readings. The content is interesting but the tone academic.

Section 1 Assignment

Evaluation Suggestions

1. a. Accept any response that shows a thoughtful reading of the essay and an understanding of what a thesis is. Here’s one response:

This essay’s thesis is that a good TV reporter must be willing to push hard and at times be insensitive in the interest of getting at the truth and making it public. However, trampling on people’s feelings only to sensationalize and get a good story goes beyond the bounds of what’s justified.
- b. Analyses should be at least two paragraphs and should show an understanding of both the concepts covered in the section and how they apply to this essay. Examples must be used to illustrate students’ analyses. Clearly the writer’s style in this essay is informal, conversational, and colloquial. Teague uses direct quotations and concrete illustrations to bring his essay to life. He uses slang (“Square one”; “news biz”) and conversation to give his essay the rough-edged feeling of news reporting on the street. He avoids figurative language, presumably because it would jar with his down-to-earth style; it would sound too literary. Some adjectives that might apply to the style are *lively, natural, relaxed, colloquial, direct, earthy, and conversational*.
- c. Mark students’ descriptions according to how well they reflect an understanding of the qualities that make Bob Teague’s style what it is. Content is irrelevant.
2. a. The contadiction is between the desire – or need – to socialize people into unselfish, cooperating, “civilized” members of society on the one hand and the admiration we have for the self-expression of creative individualists on the other. Accept any wording that gets at this essential contast of values.

- b. Responses will vary somewhat, but should say something like this:

Our society systematically moulds its children into cooperating, self-suppressing citizens who understand that for the good of all it's necessary to repress the individual ego. Yet, ironically, it's those who resist this process – who remain essentially unsocialized egotists – who can often contribute most to society. We should recognize that the process of socialization can destroy much of what is best in people – along with what is worst.

Accept any formulation that gets at this message, but watch out for answers that suggest that Goodman is telling us to stop the process of socialization. She merely points out the negative side of the process; nowhere does she suggest we abandon it.

- c. This repetition is a stylistic device that underlies the ambivalent feelings Goodman has about socialization. It's central to the essay's thesis that socialization has both good and bad effects, and repeating the line drives home the point. It also sets up a subtle rhythm.
- d. Monet's own words contrast so starkly with everything the school students are being taught that quoting them here gives the ending of the essay real punch. There's a strong sense of irony here.
- e. The irony lies in the fact that while we admire people like Monet, we train our young to be his very opposites. Seeing disciplined young children herded by the works of a great individualist seems very incongruous – and so, highly ironic.
- f. Mark for good ideas expressed clearly. In a response of this size, don't expect profundities, but look for thoughtfulness, clarity, and style.

Section 2: Your Personal Essay

Key Concepts

- thesis
 - thesis statement
 - implied thesis
- organizing principle
- introductions/conclusions
- sentence structuring
- unity/coherence
- emphasis/proportion
- diction

In Section 2 students will write personal essays of their own; these will make up most of the section's assignment. The section walks students through the production of their essays; if they work through both activities faithfully, most of the work for their assignments will be completed when they've finished the second one.

Classroom Suggestions

Section 2: Activity 1

Activities 1 and 2 take students through the process of writing their personal essays. Work with your students especially at the prewriting stage, making sure their topics are suitable for personal essays – and limited to a manageable size. Class or group brainstorming sessions may be motivational to get things started.

The ideas of an organizing principle and outline shouldn't be new to English 30 students, but these are things that they tend not to find interesting. Too much emphasis on this sort of thing at this stage can stifle enthusiasm and creativity, so don't insist on a formal adoption of a predetermined organizing principle and outline. Often the best essays develop organically, as they're written and revised. Students should, though, be aware of different approaches they might adopt, and short essays like "Jamaican Fragment" and "Mind Must Be the Firmer" can help develop this awareness.

Students love to see teachers involved in the writing process. Why not write an essay of your own along with the class? Seeing you struggle with outlines, drafts, and revisions will act as a great incentive for your students. If you share your essay with the class, with all its imperfections, your students will be much more willing to take chances of their own and share their essays with you and their peers.

Many English 30 students simply don't need more help on crafting introductions and conclusions. Judge the degree to which your students need instruction and practice in these areas and address them accordingly. This is also true of things like paragraphing, topic sentences, and so on. Often what's best is just to let your students go ahead and write; you be the judge. If your class does need help with sentence structuring, there's more work in the Extra Help. Your students' English handbooks may offer a much more detailed discussion than can be given in this course.

Dylan Thomas's "A Child's Christmas in Wales" is referred to briefly for Thomas's use of imagery and figurative language. If your class enjoys what they read of this essay, see the Enrichment activity.

Section 2: Activity 2

Activity 2 continues the writing process begun in Activity 1. If possible, have your students help each other at the revision stage with partners or in small groups. Students have a great deal of trouble critiquing writing – their own or that of others – for voice, so work with them on this. Perhaps you could use your own work as the basis of a class critique. Here are some questions students can ask at this stage:

- Does my (or another person's) writing show that I care about the topic?
- Have I written what I really mean and feel?
- Have I written in a way that's different, interesting, and lively (and perhaps funny)?
- Have I included details others might not have thought of?
- Does my writing convey the sense that a real, individual human being is talking?

Again, the rather mechanical exercises on unity, coherence, emphasis, and proportion may or may not be needed in your class. Use them to the extent you deem necessary, but no more.

Many students do need to work on correcting problems like wordiness, redundancy, or the overuse of clichés. You can have fun with this sort of thing by brainstorming for clichés, jargon, gobbledygook, redundant expressions, and so on. Perhaps, for a change of pace, have your students try to write awful pieces full of this kind of thing; they'll probably enjoy it, and it will help sensitize them to the diction they use.

If your students have problems spotting mechanical errors at the editing stage, the work in the Extra Help may be of use.

Section 2: Follow-up Activities

Some students may really need the work offered in the Extra Help, but the majority of English 30 students shouldn't – except, perhaps, for question 4. Use your discretion. If you do the Enrichment, try to get hold of a recording of Thomas himself reading "A Child's Christmas in Wales." It's delightful to listen to and offers students the writer's own oral interpretation – a rather unusual thing. This recording is available on audiotape, and there are probably many old vinyl records still in libraries and private collections.

Section 2 Assignment

Evaluation Suggestions

1. Grade this personal essay according to the criteria laid out in the question

- style and voice
- organization
- thought and detail
- mechanical correctness

Since students have been walked through the stages of writing this essay as they did the work in the Module Booklet, set high standards for the finished product. Essays that appear to have been written carelessly, or in a hurry at the end of the section, should be penalized severely.

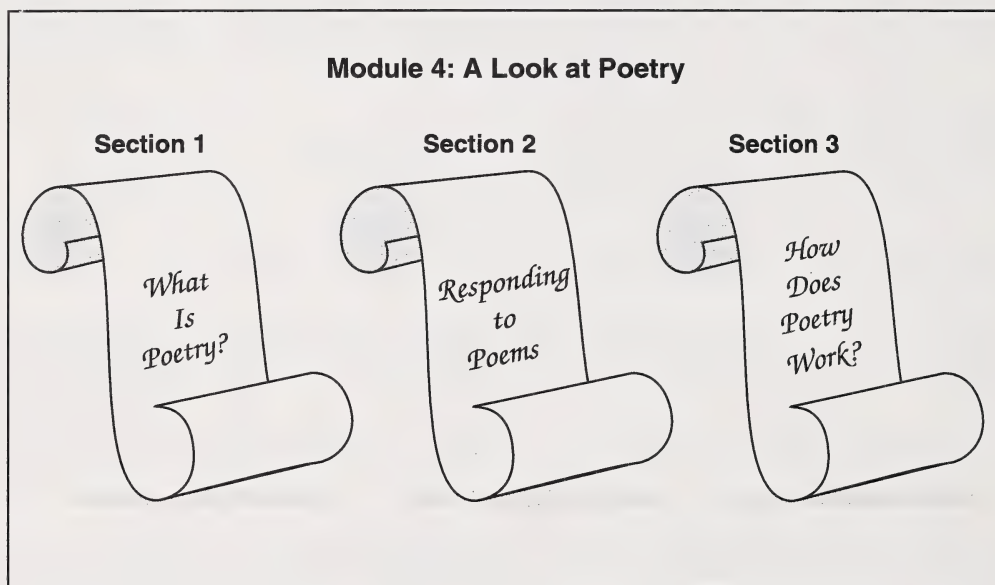
2. The answers to the multiple-choice questions are as follows:

- | | | | | |
|-------------|-------------|-------------|-------------|-------------|
| a. B | c. D | e. B | g. C | i. B |
| b. D | d. B | f. D | h. C | j. D |

Module 4: A Look at Poetry

Overview

This module focuses on poetry. Its purpose is to arouse student interest in the writing and reading of poetry. Students should come to demonstrate a command of poetic techniques and strategies. Based upon their own experience as writers, students should develop skills in critiquing and analysing poetry of the past and the present.



Evaluation

The evaluation of this module will be based on four assignments:

Section 1 Assignment	20 marks
Section 2 Assignment	30 marks
Section 3 Assignment	40 marks
Final Module Assignment	<u>10 marks</u>
TOTAL	100 marks

Texts

- *Literary Experiences Volume Two* (Prentice-Hall Canada Inc.)

Media

- *Dead Poets Society* (1989 feature film); Section 3: Enrichment; suggestion only, Section 1: Activity 2

Note: Some of the suggested media may not be authorized by Alberta Education. Teachers should use their own discretion regarding the use of these resources in their classrooms.

Section 1: What Is Poetry?

Key Concepts

- nature of poetry
- figures of speech
- extended metaphor
- sound in poetry
- imagery in poetry
- oral interpretation
- writing poetry

Section 1 is intended to arouse student interest in poetry. Early in the section, students' responses to poetry, whether positive or negative, should be legitimized and acknowledged. Students are encouraged to practise their skills in identifying the techniques and establishing the purposes of particular poets. To help them identify these techniques and purposes, students are given the opportunity to create their own poems and to provide an oral reading of a poem from the text.

Frequent use is made of the Writing Folder throughout the module. The folder allows the students to write their own poetry and to reflect in an informal way upon what poetry is and does.

When students are asked to write rough drafts of poems or extended metaphors, consider providing the opportunity for them to share their efforts with one other student. This can help to ease the process by sharing their ideas and the difficulties they encounter.

Classroom Suggestions

Section 1: Activity 1

Use questions 1 and 2 – the two webs – simply to provide an early assessment of student opinion about poetry. Some classroom discussion, particularly of hostile opinions, might be fruitful in examining some of the biases that students may hold against poetry. The list of skills and traits of a good poet could be used to assess how different (if there is, in fact, a difference) the poet is from the average human being. Students might begin to realize that a good poet simply has heightened levels of ordinary human skills with language.

When doing question 3, students could be asked to vote on the one or two key characteristics of a good reader (or bad reader) of poetry. The issue here is to open the students up to poetry and to show them ways of remaining open to the experience.

Denise Levertov's poem can lead to a consideration of a poet's use of line breaks, line lengths, and stanzas. For purposes of comparison or contrast, students could be invited to look at other poems in *Literary Experiences*, some very traditional in terms of rhyme, rhythm, line length, and stanza format, and some of the free-verse school. Doing this might encourage students to theorize about how poetry can be defined.

In connection with Levertov's poem and the Writing Folder assignment that follows it, consider bringing in four poems, two that **you** think contain such "secrets" and two that seem rather trite. Ask the students to find the "secrets" in the poems and to decide which two are "special." Probably all four poems will have their defenders. Be prepared to share the secrets you see with the students.

Both Levertov's and Alden Nowlan's poems raise questions about the interpretation of poetry. Implicit in both poems is the belief in the validity of the reader's response. Levertov suggests that the reader might find something the poet didn't consider or think about. Nowlan, perhaps, is a little less obliging insofar as the poet is there writing the poem as the reader reads. Therefore, the reader's reading or interpretation of the poem occurs in conjunction with the poet. Using Nowlan's image could it be possible for the "invisible" poet to throw down his pen in disgust when the reader fails to read with care and openness?

Question 8 gives students a chance to check the extent of their own knowledge. If some students are really floundering, have them study the terms and definitions for a while; then direct them to the Extra Help at the end of Section 1 where more help is given on figures of speech. Students could then be divided into small groups to produce two or three examples of each of the terms discussed. This writing and sharing should help to disperse the mystery around some of these terms.

Just before question 9, mention is made of the ancient Greek notion of the nine Muses. Students could be asked to pursue this idea. Consider allowing them – individually or in small groups – to do some research on one of the Muses:

- Calliope, Muse of epic poetry
- Clio, Muse of heroic poetry or history
- Erato, Muse of love poetry
- Euterpe, Muse of music
- Melpomene, Muse of tragedy
- Polyhymnia, Muse of sacred poetry and hymns
- Terpsichore, Muse of choral song and dance
- Thalia, Muse of comedy
- Urania, Muse of astronomy

The students could individually adopt one of the Muses or write a poem from the perspective of one of them looking for a good poet (or other artist) to inspire.

After the students have written their paragraphs personally evaluating one of the poems (question 11), have them exchange their evaluations. The student reading the evaluation must pretend to be the poet. How well does the “poet” think the student has done? Has the student found a “secret of life” that the poet had not noticed? Perhaps the poets could even write a response to the paragraph of evaluation.

Section 1: Activity 2

This activity concentrates on the sounds of poetry – its feeling and vibrancy. The first half of the movie *Dead Poets Society* starring Robin Williams is particularly effective in bringing out these elements. It would be preferable to show only the first half of the movie, which concentrates on the teaching and enjoyment of poetry. You might draw attention to the boys who form the Dead Poets Society. At their meetings, they include not only the reading of poetry but music, clapping, and rhythmic chanting, all parts of the oral qualities of poetry. (Note that the latter half of this film deals with the issue of teenage suicide. Use your discretion in deciding whether or not to show it to your students. Be sure to preview it first.)

The task given to the students in question 1 is not an easy one. As a playful, complementary activity, ask the students to make up two short poems using gibberish or a made-up language. One poem must sound beautiful or musical, the other harsh or unpleasant. Students might discover by the words they invent that they know more about such things as euphony and cacophony than they realize.

In questions 2, 3, and 4, if any students have difficulty identifying sense imagery, they could each pair up with another student and work through two or three poems from *Literary Experiences* identifying sense imagery.

Question 5 is designed simply to show the students the qualities of a good oral reading and the components that might assure them a good mark. Students could discuss what each criterion in the marking rubric might involve.

Section 1: Activity 3

The strategies for writing a poem offered in this activity are most effective if shared among students. When students see the ideas of other students, often they are inspired and encouraged. Borrowing ideas or approaches is more than fair.

Section 1: Follow-up Activities

The first part of the Extra Help is designed for students unfamiliar with the basic figures of speech. Most students should be familiar with most of these, though metonymy and synecdoche may be new. If this material is all old hat for your students, don't push it; they may be sick to death of mechanically looking for similes and metaphors in poems.

The final Writing Folder exercise in the Extra Help offers more help for students in writing poems of their own.

Another way to help students write a poem is to ask them to bring in the lyrics of one of their favourite songs. Their task would be to write new lyrics for the melody. The model of the original lyrics and the melody might help to inspire students to produce poems of their own.

In working with a tabloid article in the Enrichment Writing Folder suggestion, the students could also attempt to create a kind of “found” poem from the article itself. Have your students cut out or copy down particularly powerful or intriguing lines from the article. Make interesting line breaks. Reorder the lines if necessary. Now write new lines if inspiration strikes.

Section 1 Assignment

Evaluation Suggestions

1. When marking the student’s taped reading of the poem, look primarily for clarity of presentation and for thoughtfulness of expression. Use the criteria outlined in Activity 2 for evaluating an oral interpretation of a poem, adapted as you see fit to a ten-mark question. Don’t penalize students who don’t use more exotic techniques like background music and choral reading; but if students have gone that extra mile to produce something special, be sure to give them some bonus marks.
2. The students’ written assessments of their readings should be scored out of ten on the basis of their understanding of the poem and their ability to assess their own performance. It might well be possible for a student to score badly on the oral reading itself but do well on the written assessment. Although the students are given eight questions to answer in their written assessments, the importance of each answer will vary according to the poems selected. In short, the eight questions are guidelines for the students, not a prescription to be filled. The last few questions of the eight offered are probably the more significant ones to be answered.

Section 2: Responding to Poems

Key Concepts

- responding
- making meaning
- context
- symbol
- allusion
- connotation

Section 2 is intended to help students to generate, develop, and criticize responses to poetry. Students need to be reminded that there are various stages and various levels of response. Early in the section, students are asked to express their immediate and isolated responses to particular poems. Students are then introduced to the importance of context, whether that context be the poet’s life or the poet’s historical and social period. Such information helps students to see meaning and choices in the poems that otherwise might have been elusive.

Throughout the section students are asked to monitor their responses to poems through the use of the Writing Folder. Although some students might initially question writing down a second and third response to a poem, most committed students will begin to see that their later responses have a depth and substance not possible after one reading. They may also become less reluctant to change their minds about a poem or an issue. Don’t forget, though, that the first response, however naïve, still remains a crucial starting point.

Students are introduced to the more analytical and critical aspects of reading poetry in this section. They’re given a variety of strategies to generalize about a poem’s theme and to identify techniques that help to reveal such themes. Once again, any opportunity for students to share their insights and their struggles with each other should be encouraged.

Classroom Suggestions

Section 2: Activity 1

The opening part of this activity is designed to encourage students to share their responses but also to develop skills in explaining those responses. The poem “The Child Who Walks Backwards” by Lorna Crozier is a particularly powerful poem about child abuse which should show students that poetry is not necessarily remote or irrelevant. Another issue you could raise for discussion or a Writing Folder exercise might be the choices facing the speaker in the poem. The speaker is suspicious of the mother’s story but has no concrete evidence. What should or could the speaker do?

The “Twelve Step” program offered in this activity is long and detailed. Students should be encouraged to work through each of the steps for a couple of poems. Once the questions have been internalized, students needn’t feel that they have to write down answers to every step for every poem they read. Remind them that some steps will be more applicable to some poems than to others.

When you deal with the questions in this activity, consider consulting *Benet’s Reader’s Encyclopedia* if you have access to a copy. The biographical material and commentary on Robert Frost offered in this work is very useful at pinpointing the key threads of Frost’s thought and technique. Frost’s short essay on poetry “The Figure a Poem Makes” is also a very useful introduction to Frost – and to any study of poetry.

Frost is a particularly good poet to use as an introduction to symbolism in poetry. His images, seemingly simple, soon lead to a more universal discussion. As well, his poetry lends itself very neatly to a line-by-line analysis if students are ready for such detailed work. His language is not hard to understand, but his poems usually contain an interesting ambiguity and complexity. Students could be paired up to deal with each idea unit of “Acquainted with the Night”; or two pairs could work separately on each idea unit to offer some difference of interpretation.

Section 2: Activity 2

When you deal with questions 1 to 5, Leggo’s poem, biography, and short commentary “Learning by Words” should give students enough of a foundation to handle the poem “Tangled” with some skill and intelligence. As a pre- or post-reading activity, you could have your students write in their Writing Folders about an adult whom they care about but who seems distant or unhappy. See if they can follow Leggo’s model and reexamine this adult in a paragraph or a poem, discovering perhaps a new perspective on their ideas. Changing their minds about adults is a difficult thing for adolescents to do; adults seem to be such predictable, rigid creatures. Nevertheless, if students can’t imagine a different assessment of the adult they’ve written about, ask them to imagine or make up a fictional reason to see the adult in a new or opposite way.

When you deal with questions 6 to 11, any supplemental reference material on Blake would be helpful. Mentioning how Blake was never fully appreciated in his time sometimes intrigues students. Access to his engravings for *Songs of Innocence and Experience* would be particularly helpful. Blake saw the poems and the engravings as a single package, not as separate entities.

Since students are not given much opportunity in this section to attempt writing any poetry, you might ask them to attempt their own “Song of Innocence” and “Song of Experience.” In other words, they could attempt to offer a positive but naïve perspective on some aspect of life (ideally from the viewpoint of a child) and then offer a slightly more aware (or cynical?) view of the same situation. Such topics as going to school for the first time, going to a summer camp, or – to take things to a different level that would be more in tune with Blake’s sensitivity to the exploitation of children – becoming a child or young teen prostitute might offer fruitful areas of exploration.

Blake’s poems do invite a discussion about the exploitation of children. How are children exploited in the modern world? You could also discuss how the child’s imagination (as in *Songs of Innocence*) can seem to translate or transform cruel reality into something more blissful. Is there a power to innocence that’s lost as human beings become more aware and more experienced?

Section 2: Activity 3

Students are asked to read several poems in this activity, with the focus primarily on the use of allusions.

With reference to question 1, Purdy uses rather dated Hollywood stars. Ask your students which of today’s box-office stars they think would make good examples of screen heroes and villains. Would Purdy’s poem mean more to your students if, say, Harrison Ford and Jack Nicholson were used instead of Cooper and Lancaster? Can an allusion, if it’s too locked into a specific time and place, stop working fifty years after a poem is written?

When you deal with questions 2 and 3, note that Arnold’s poem is more difficult than Purdy’s. Nevertheless, the students might well respond to the appeal to “love” to offer life meaning in an increasingly bleak world. You might ask your students to discuss whether the poem’s last image of “ignorant armies” struggling in the night has any relevance to today’s world. One wonders if Arnold has not nailed Generation X’s view of the early-to-mid 1990s in his statement that the world has “really neither joy, nor love, nor light, /Nor certitude, nor peace, nor help for pain.” You could raise one other issue related to allusion: how is Arnold’s use of Sophocles different from, or the same as, Purdy’s use of Gary Cooper and Burt Lancaster?

For question 4, any background information about Pavlova would, of course, be helpful.

The poem “To Julia de Burgos” is treated more extensively and analytically than the previous poems in this activity. This helps to set up the more intensive work of Activity 4. Most students should be able to identify with the idea of the conflict between a hidden, inner, true self and an outer image. Certainly the more introverted students in your class should understand this poem. A little discussion could be initiated about why we need a public face as well as a private one. Is it sometimes necessary to have the two images or selves? Could we always offer the inner self naked to the world? Is the inner self necessarily truer than the public self as Julia de Burgos seems to suggest? Is poetry a good and necessary vehicle for the expression of the inner self?

If some students have trouble with the Writing Folder suggestion of writing a poem about their own private and public selves, give them the chance to choose a well-known public figure (an athlete, politician, movie star). Ask them to pretend to be that famous person and write a poem about the struggle between the public image and the private self. Students may be more comfortable working with someone other than themselves.

Section 2: Activity 4

These two poems – “Ode on a Grecian Urn” and “Anecdote of the Jar” – are difficult. The similarity of subject matter might be interesting to students, along with the fact that Stevens published his poem exactly one hundred years after Keats published his. A good oral reading of both poems might help students to decipher some of the difficult diction and phrasing in Keats’ poem.

The drawing exercise forces the students to examine the two poems carefully for concrete detail. In particular, the sketch will help students to get a better grasp of Keats’ poem. They may also come to realize that it is the shape of Stevens’ jar that is so significant while for Keats the significance rests in the design and pictures on the urn.

Both poems are somewhat elusive. Therefore a good deal of discussion about the meaning or theme of each poem might be helpful for students who are struggling.

Section 2: Follow-up Activities

Yevtushenko’s poem in the Extra Help could raise some interesting issues for discussion. Some theorists in education suggest that good self-esteem is an essential basis for learning. Does Yevtushenko agree with or dispute this claim? How do students feel when their errors are pointed out? How much encouragement or praise (if not entirely deserved) do they need?

Frost’s poem “Desert Places” is a fairly accessible work. You might want to point out how the speaker moves from an observation of the empty, snow-covered field to a consideration of his own internal emptiness. His own reflection then moves him to consider the empty spaces between stars – spaces that still remain less than the empty spaces or loneliness in his heart.

W. H. Auden’s poem “Musée des Beaux Arts” in the Enrichment is a good one for teaching allusion. A twentieth-century poet refers to a sixteenth-century painter who evokes a Greek myth that predates Christ. A large colour copy of Bruegel’s painting would be very helpful if you could find one – perhaps in a book on art history. Students could see more clearly how Auden uses the details of the painting as a jumping-off point. The Writing Folder exercise is designed to give students a chance to invent a story based upon an advertisement and, perhaps, to draw out of the picture some truth about human nature as Auden has done. A book on Greek and Roman mythology might help students with including an allusion.

Section 2 Assignment

Evaluation Suggestions

1. a. Accept any reasonable statements of the poems’ themes that show thoughtfulness and understanding. Here are two possible formulations:
 - “Children’s Camp”: Childhood – as typified here by a summer camp – is a time when innocence, exuberance, and pleasure dominate life. It’s a carefree time, wonderfully free of the responsibilities, worries, and knowledge of life’s evils that characterize adulthood.
 - “Childhood Is the Kingdom Where Nobody Dies”: Children cannot understand the reality of death, even when it touches their lives. Life seems to go on forever; death is unreal. By contrast, adults, who’ve experienced the death of loved ones, live lives tortured by regrets and loss. All those little domestic exchanges with family members now dead continue to haunt adults, reinforcing the sense of permanent loss.

- b. Again, accept reasonable responses here if they're well defended by carefully chosen references from the poems. The mood of "Children's Camp" is carefree, happy, and safe. The mood of "Childhood Is the Kingdom Where Nobody Dies" seems sorrowful and melancholy. There's a pervading sense of loss.
2. This response should be more than a bare-bones answering of the questions; it should be a brief but fully developed personal response that shows an ability to understand a poem, respond to it, and relate it to one's own life experiences. Mark as you would a Writing Folder response.
3. Students can select any poetic devices or striking wordings from their selected poem, but they must label, or classify, each one correctly and – more importantly – explain its effectiveness in relation to the poet's purpose and the poem's theme.

The student who receives full marks should probably offer an answer that has an overall coherency. The four items would have some kind of connectedness or consistency that acknowledges clearly the overall purpose or intention of the poet.

Section 3: How Does Poetry Work?

Key Concepts

- **imagery (images)**
- **compression**
- **rhyme**
- **metre**
- **free verse**
- **critical essay on poetry**
- **multiple-choice questions on poetry**

This section deals with the analysis of poetry. It reviews imagery, then works through rhyme and metre in some detail. After that the focus is on critical analysis – more particularly, on writing a basic critical essay on a poem. Finally, practice is given in answering poetry-based multiple-choice questions of the type students are likely to encounter in Part B of their diploma exams.

Classroom Suggestions

Section 3: Activity 1

To help develop your students' abilities in creating and recognizing effective images, consider offering them a series of photographs. Ask the students to describe the objects in the pictures in as vibrant a way as possible. If you duplicate the descriptions, the class can vote on the most effective ones they've produced.

The questions in this activity attempt primarily to heighten students' awareness of the different types of sense imagery. Question 3, however, invites the students to describe how the imagery builds meaning or mood.

Section 3: Activity 2

This activity goes through the basic elements of rhyme and rhythm.

Questions 1 to 3 serve to illustrate conventional and unconventional rhyme schemes. Students might wish to check the rhyme schemes of their favourite songs. They might be surprised at the sophistication (or simplicity) of some of the lyrics.

Students always find metre more difficult than rhyme. Students with a musical bent usually have less trouble scanning poetry than others. Scanning isn't a terribly important skill for English 30 students, so don't spend an inordinate amount of time on it; but if your class enjoys working out the rhythm of poems, by all means go with it.

If your class has trouble scanning, at first work through simple poems with strong, natural rhythms. Spend some time working with the class on this, reciting poems aloud and exaggerating stressed syllables. Be sure your students know, however, not to fall into a mechanical sing-song method of reciting poetry except when they're scanning.

The readings of “The Dance” and the excerpt from “Song” on the audiotape should illustrate how poets can control their rhythms to support the meaning of their poems. As an exercise, your students could give oral presentations of several poems from the text. You might also direct their attention to song lyrics (which often don’t sound as well when read aloud as they do with a supporting melody). You might invite students to discuss how song lyrics may or may not require the same attention to the sounds of words as an ordinary poem does.

Students might look at such poems as Carl Sandburg’s “Chicago” (page 268), Earle Birney’s “Bushed” (page 322) or others in the text for unusual line lengths and word placements. Ask them to comment on the purposefulness of such variation in the lengths of lines.

In the Writing Folder exercise after question 8, inform the students that the Final Module Assignment involves submitting two revised and polished pieces from their folders. The good work students do now may save them time and tears at the end.

Section 3: Activity 3

The suggestions regarding how to approach a poem and how to organize an essay are rather dry in nature. Nevertheless, urge the students to pay close attention since this section’s assignment is an essay analysing a poem. Be sure your students understand that the approach to a critical essay presented here is a basic one, and that they’re free to adapt it when and if they’re ready.

There’s a good deal more detailed information in Module 8 on how to approach both essay questions and multiple-choice questions such as students will encounter on their diploma exams. You might wish to look at this material now, then review it when your class reaches Module 8.

Students can also benefit by working slowly through previous English 30 diploma exams if you have access to old copies. They’d do well to write down any words or terms that are perplexing or unfamiliar. Students sometimes like to work through some of the passages and questions on them in small groups. By doing this, they begin to see how questions are set up, how to apply questions to the passage, and how to interpret the more subtle questions and passages.

Section 3: Follow-up Activities

The two poems offered for analysis in the Extra Help should be accessible for students. “Bears” might be especially good for a class discussion. Probably most students today will be largely unfamiliar with Fred Astaire; if you have time, why not bring in an old Astaire movie so students can see his dancing? This could lead to a critique of the poem in terms of its honesty and its ability to evoke some of the magical lightness of Fred Astaire’s performances.

The last question of the Extra Help invites students to be critical about songs that have meaning for them. They may be reluctant to criticize or analyse favourite songs. It might be advantageous for you to model the activity, offering two favourite songs of your own and passing judgement on the lyrics.

If time permits, you might suggest that all students watch *Dead Poets Society*. Not only is it a good movie, but it presents the reading of poetry in a very positive light. You might point out that the school is an elite, private boys school in the United States in the late 1950s. Typically such schools were conservative and traditional. Take into account the warning mentioned earlier: one of the main characters, a student named Neil, does commit suicide near the end of the movie. Students, though, often like to discuss whether or not his suicide was justified. Many think it wasn’t.

The second part of the Enrichment is a final poetry-writing exercise. As it’s set up, it lends itself to a classroom-activity approach. You might use discussions, brainstorming, and so on to generate ideas as well as partnering your students for revising and editing their work.

Section 3 Assignment

Evaluation Suggestions

1. Typically the major assignment of Part A of the English 30 Diploma Exam is marked in four areas: Thought and Detail, Organization, Matters of Choice, and Matters of Correctness. It might be wise to show the students the criteria (the more recent the better) by which they’ll be judged on the diploma exam. These criteria will also act as guidelines for grading the essay they write for this assignment.

The four areas should be weighted as follows to arrive at a mark out of 30.

Thought and Detail	12 marks
Organization	6 marks
Matters of Choice	6 marks
Matters of Correctness	6 marks

TOTAL 30 marks

If possible, refer to the scoring criteria in the most recent English 30 Diploma Exam Marker's Manual for a detailed discussion of these criteria.

Be open to students' interpretations of the poems they select, but be sure they produce thoughtful thesis statements and defend them with carefully chosen references. Students' essays should show an understanding of their poems, a familiarity with poetic techniques, an ability to defend their ideas with specific details, and skill in organizing and presenting their ideas in a well-structured critical essay.

2. The answers to the multiple-choice questions are as follows:

- | | | |
|------|------|------|
| a. C | e. B | i. D |
| b. D | f. D | j. A |
| c. D | g. D | |
| d. B | h. B | |

Final Module Assignment


Evaluation Suggestions

Mark the two Writing Folder pieces principally according to their creativity and content, but award some marks as well for correctness and polish. The students have been told to carefully revise, edit, and proofread their work.

Module 5: *Hamlet*

Overview

In this module students will conduct an in-depth exploration of Shakespeare's *Hamlet*. They'll be asked to respond to the play on two levels: personal and critical. Through Writing Folder exercises students will consider some of the play's key issues as they relate to their own lives. To ensure a good understanding of the text, students will answer a variety of questions that invite them to reexamine the play and to consider it from different perspectives and at different levels.



◆ **Hamlet** ◆

**Section 1: "Something Is Rotten
in the State of Denmark"**

◆

Section 2: "To Be, or Not To Be"

◆

Section 3: "The Readiness Is All"

◆ ◆ ◆ ◆ ◆

Evaluation

The evaluation of this module will be based on four assignments:

Section 1 Assignment	20 marks
Section 2 Assignment	20 marks
Section 3 Assignment	20 marks
Final Module Assignment	<u>40 marks</u>
TOTAL	100 marks

Texts

Any edition of Shakespeare's *Hamlet* that offers help with comprehension and vocabulary (The *HBJ Shakespeare* series version by Harcourt Brace Jovanovich, Canada is highly recommended.)

Media

The following suggestions are all optional.

- BBC Television Shakespeare production of *Hamlet*: suggested in Section 1: Activity 1
- 1990 feature-film version of *Hamlet* starring Mel Gibson: suggested in Section 1: Activity 1
- 1948 feature-film version of *Hamlet* starring Sir Laurence Olivier: suggested in Section 1: Activity 1
- *The Tragedie of Hamlet*, from the *Shakespeare in Rehearsal* series, available from the ACCESS Network, call number VC317902: suggested in Section 1: Activity 1
- *Hamlet*, from the *School for Shakespeare* series, available from McNabb & Connolly at
60 Briarwood Avenue
Port Credit, Ontario
L5G 3N6
recommended in Section 1: Activity 1

Note: Some of the suggested media may not be authorized by Alberta Education. Teachers should use their own discretion regarding the use of these resources in their classrooms.

General Principles in Teaching Shakespeare

Here are some general principles that might be helpful in the instruction of a Shakespearean play.

- Begin the play as soon as possible; Shakespeare does an excellent job of introducing his plays in the first couple of scenes. It's more important to get the students involved right away than to spend an inordinate amount of time lecturing on background information.
- Don't try to carry out an overly exhaustive study; bleeding the play dry will kill Shakespeare for your students. Students needn't understand every line perfectly to understand the play. (Remember that one of your affective objectives should be to increase your students' appreciation for, and interest in, Shakespeare.)
- Encourage your students to respond to the literature; don't be obsessed with literary criticism that may serve only to overburden them.

- Avoid excessive teacher reading/interpretation; allow your students to read and comprehend Shakespeare for themselves as much as possible.
- Employ other media such as audiotapes and videotapes to enhance the play. Drama is meant to be seen and heard. A silent reading of the play will guarantee a quick and early death of student interest. If you have access to only one non-print version of the play, you'll have to decide how best to use it. Some teachers in this situation prefer to keep such a non-print version for use at the end of the module; here are a few of their reasons:
 - It allows the students to create their own conception of the play.
 - Students can appreciate the film or recording better after having studied the play.
 - The dramatized version puts the play back together again after a close examination has to some degree dissected it.
 - This makes for an excellent culminating activity.
 - It serves as a review.
 - It provides a holistic view of the play.

Other teachers, however, if they have the time, will make frequent use of a single non-print version of the play, sharing it before, during, and after conducting a study of the play. This can help bring the play to life immediately for the students.

If you have the resources (and the time), you may wish to show each act of the film after completing its study. This helps to bring the play to life immediately for your students.

- Make a concerted effort to bring Shakespeare to life; remember, he wrote for the stage. To do this
 - be enthusiastic and spontaneous
 - encourage reader's theatre
 - avoid a silent reading of the play
 - work together with your students in reading and discussing the play
- Discuss the play in class before assigning particular questions.
- Allow your students to form their own ideas; if it's only the teacher who's ever correct, you'll reinforce the notion that Shakespearean drama is an esoteric subject that only English teachers can understand.
- Consider using some or all of these activities in carrying out your study of *Hamlet*:
 - paraphrasing
 - walkthroughs
 - précis writing
 - memorization of passages
- Consider using an on-going journal-writing program during your study of *Hamlet*. Suggestions for this activity are given in Section 1: Activity 1 of the Module Booklet.
- Consider as well using charts and graphic organizers as you work through the play; these will especially help the more visual learners in your class. For example, you might create a graphic organizer to show Hamlet's key actions and the results of those actions. Students might then look at Hamlet's thinking prior to each action and his response to the results of that action. This organizer might look something like the one that follows.

Hamlet's problem: should he take revenge on Claudius for the murder of his father?	
Action:	Result:
Action:	Result:
Action:	Result:
Action:	Result:
Outcome:	

Another good subject for chart work would be the issue of Hamlet's delaying action, a theme that runs throughout the play. Students might create a chart early in their study of the play in which they record their observations and evidence for their own theories as these things occur. This could culminate in a writing assignment at the end of the play.

Section 1: “Something Is Rotten in the State of Denmark”

Key Concepts

- background to the play
- overview of the play
- ideas on approaching and reading Shakespeare
- motifs
- soliloquies
- character foils
- Elizabethan worldview

Section 1 introduces students to Shakespearean drama, provides some background on *Hamlet*, and has students work through Act 1 of the play. The section ends with a look at how Elizabethans viewed their world – something students must grasp if they’re to understand Hamlet and his dilemma.

Classroom Suggestions

Section 1: Activity 1

How you embark on the study of *Hamlet* is crucial to the success of your study. You’re likely facing barriers to studying Shakespeare before you even begin; perhaps this would be a good time to get any objections out into the open. Have your students voice their feelings about reading the play. Perhaps they’re anxious – maybe full of dread. In spite of Shakespeare’s reputation and stature as a writer, students need not be overly awed by him. Demystifying Shakespeare and taking him off his pedestal is an important step. You may also wish to make clear to your students that they need not understand every single line of text – that you’ll go over the key speeches and help them to understand what’s happening. Also crucial to the unit’s success is your own attitude. If you talk about the play enthusiastically and give the impression that students can understand and enjoy it, the play will be much better received by your class.

Before beginning the class’s first reading of the play, you should go over the plot and the central characters. Just give enough background so your students will understand what’s happening in the first couple of scenes. You may want to put the names of the characters on the board arranged in families as is done in the Module Booklet. This type of visual representation will help students see some of the relationships among the characters.

You may then wish to continue with the questions posed in the section introduction. Here students will start to see the world as Hamlet sees it – as a world permeated with deceit and corruption.

Section 1: Activity 2

A good idea is to get your students immediately involved by acting out the first scene. Turning down the lights and enlisting the support of your more adventurous students will get you off on the right foot. It’s important that students have a clear understanding of the atmosphere of the opening scene. The characters are apprehensive and fearful of the Ghost.

Students will definitely need help understanding Horatio’s explanation of past occurrences. At this point you may wish to refer back to the board with the list of characters to help explain the antecedent events.

The concept of motifs is introduced in Activity 2. This concept will be developed throughout the module and, indeed, will serve as a major unifying focus throughout all three sections.

Section 1: Activity 3

Claudius and Hamlet are introduced in Scene 2. It’s important for students to understand that the Hamlet they meet is not the “normal” Hamlet. His melancholy is partly the result of the loss of his father but, more significantly, partly the result of his mother’s adulterous behaviour.

Time should be spent explaining the necessity for soliloquies in the play. Hamlet feels friendless and betrayed, so there isn’t really anyone he can confide in to share his deepest feelings.

Section 1: Activity 4

At this point you may wish to talk about dramatic purposes – a topic addressed later in the Module Booklet. Any scene in a play can serve many functions for the dramatist. It may, for example, advance the plot, reveal character, create atmosphere, or communicate theme. The main focus of this scene is on characterization, but it also advances the plot with Ophelia's agreement to reject Hamlet.

Section 1: Activity 5

An explanation may be required regarding the "prison-house" of the Ghost. Some background into the idea of purgatory would be helpful. As well, it should be noted that the Ghost is made to suffer for his sins because he had been deprived of the last rites and an opportunity to confess his sins; this becomes more significant later when Hamlet decides not to kill Claudius while he's at prayer because then he'd escape the suffering Hamlet's own father was undergoing.

Section 1: Activity 6

It would be a good idea at this point to talk more about Elizabethans and their world. You can probably locate materials in your school library, and there are a number of good videos available.

Section 1: Follow-up Activities

Students sometimes have problems understanding the idea of motifs. Make sure your class has a grip on the concept before going on; if it seems to be a problem spot, have the whole class do the Extra Help.

Why not do question 3 of the Extra Help on the board as a class activity?

The Sandburg poem and the material on Keanu Reeves are included in the Enrichment in an attempt to make students come to better understand just what an important dramatic work *Hamlet* is. The Keanu Reeves article especially should surprise them.

Section 1 Assignment

Evaluation Suggestions

1. This assignment isn't meant to be challenging; its primary purpose is to give the students more confidence while testing for a superficial knowledge of Act 1. What follows is a corrected version of the passage, but note that in some instances a variety of "correct" changes might be made (and bear in mind that students may very well make changes in the summary – sometimes correct, sometimes not – other than those originally intended by the writer). Don't mark for every correction; just assign a mark out of a possible 5 depending on how well the student seems to know Act 1.

Corrections are indicated by boldface type.

During Scene 1 the audience is introduced to the situation in **Denmark**. It's **midnight**, and **the guard is being changed**.

Horatio accompanies **Marcellus** because he has heard about the Ghost that has visited for the past two nights. As they talk, the Ghost appears; but before Horatio can speak to it, it disappears. Horatio continues to explain that all the arming that is taking place in **Denmark** is in preparation for a possible attack by Fortinbras from **Norway**. The Ghost appears a **second** time, and it vanishes again. They decide to tell Hamlet in the hopes that the Ghost will speak to him.

Scene 2 takes the audience into **the castle** where King Claudius is reminding the court how grieved he is over his brother's recent **death**. He explains that he has taken his brother's wife as his own bride for the protection of **the state**. He then conducts several other matters of business before turning to Hamlet to **admonish** him for his mourning. In a **soliloquy**, Hamlet reviews the circumstances of this father's death and his mother's hasty remarriage. Marcellus, Bernardo, and **Horatio** join him and tell him of the Ghost. When told that it looked very much like his father, Hamlet agrees to watch with them that night, but he urges secrecy because he feels that the apparition is a sign of **foul play**.

Scene 3 shows the audience the family of Polonius, an important court **official**. Laertes is getting ready to return to **Paris**. He first offers Ophelia advice about Hamlet's **advances** and later receives "good advice" from his father about the ways of the wicked city. Polonius reiterates Laertes' advice to Ophelia and asks that she not see Hamlet. She **promises to be cautious**.

In Scene 4, Hamlet, Horatio, and Marcellus watch for the Ghost. When it appears, it beckons Hamlet to follow. He **does**, and the others **wait anxiously**.

In Scene 5 the Ghost admits being the spirit of King Hamlet and asks for revenge. The Ghost further reveals that King Hamlet did not die of a **serpent's bite**, but was **poisoned** by his **brother, Claudius**. The Ghost asks that Gertrude be **unharméd**. Marcellus and Horatio appear and begin questioning Hamlet. He gives them evasive answers and has them swear to keep this night's doings a secret. He suggests that if he should appear **mad** in anything he does later, they should pretend that they do not know the cause.

2. Use the evaluation criteria outlined in the Assignment Booklet for both question a. and question b. Don't expect wonders in question a., but do look for an interpretation that reveals an understanding of the soliloquy and an attempt to convey that understanding orally and, perhaps, visually. In question b. look for a rendering that's true to the meaning of the original while reading smoothly in modern English. Remember that as yet students haven't had practice in paraphrasing a soliloquy (this will come later); mark accordingly.

Section 2: "To Be, or Not to Be"

Key Concepts

- **dramatic purpose**
- **soliloquies**
- **character foils**
- **motifs**
- **paraphrasing**
- **Hamlet's madness, his dilemma, and his delaying**

In the second section of the module, students will study Acts 2 and 3 of *Hamlet*. They'll be introduced to the idea of dramatic purpose, and they'll continue to follow some of the key motifs in the play: corruption, and appearance and reality. The students will also examine at length the debate over Hamlet's "antic disposition."

Classroom Suggestions

Section 2: Activity 1

It's in this activity that the concept of dramatic purpose is formally introduced. Act 2, Scene 1 lends itself to this purpose because it covers character development, plot, and theme. Explain to your students that the opening part of the scene serves only to illuminate Polonius's character. The second half advances the plot with Polonius's belief that Hamlet's madness has sprung from neglected love.

Section 2: Activity 2

The long scene examined in this activity should be divided into stages; otherwise, students will likely become lost. Note how Hamlet is teasing Polonius; however, Polonius misses most of the barbs. Hamlet's meeting with Rosencrantz and Guildenstern can be interpreted in different ways. It could be read so that Hamlet knows from the outset what they're up to, or it could be read so that he figures it out only with time. Be sure to make clear the significance of Aeneas's speech to Dido; otherwise, students won't understand its point. This is dealt with in some detail in the Enrichment for this section.

Section 2: Activity 3

Hamlet's soliloquy is the dominant speech in this scene. In many ways it's a theme speech and sums up the key issues of the play. Put the words *hero* and *coward* on the board and have students define these two terms with real-life examples. Then explain that Hamlet is debating what type of person he should be. Note that there's a discussion of heroism in the Extra Help for this section.

Section 2: Activity 4

A key question in this scene is why doesn't Claudius react to the "dumb show"? Discuss with your students some possible answers.

Section 2: Activity 5

You may want to review the concept of irony here when discussing Hamlet's decision to spare Claudius's life at this time. This scene reflects the turning point in the play. Ask your students why this is such a crucial scene in terms of the plot (you might wish to refer to the discussion of the structure of a Shakespearean tragedy in Section 3: Activity 7).

Section 2: Activity 6

Hamlet's killing of Polonius represents his first step toward his own death. Here Hamlet has acted impulsively: he makes a serious mistake and sets off a chain of actions that will bring about his own tragedy. (Again you might wish to refer to the discussion of tragedy in Section 3: Activity 7.)

Section 2: Follow-up Activities

When doing the Extra Help, why not have a debate – formal or informal – over the issue of Hamlet's madness? The question of heroism should make for an interesting class discussion. Your students should be able to come up with more current examples of real-life heroes.

If your class enjoys writing an article for *The Elsinore Enquirer* in the Enrichment, consider doing more of this sort of thing. Shakespeare's plays lend themselves to parody; your students might get a real kick out of writing their own parodies of parts of *Hamlet*.

Section 2 Assignment

Evaluation Suggestions

1. This question is worth 9 marks, so each paragraph should be marked out of a possible score of 3. Mark strictly for content. Each response should

- identify the speaker } 1 mark
- explain the context }
- comment on the dramatic purpose or significance of the speech 2 marks

Here are responses with which to compare those of your students.

- “What a piece of work is a man! how noble in reason! how infinite in faculty!”

This is said by Hamlet to Rosencrantz and Guildenstern when he first encounters them after their arrival at Elsinore. Hamlet has realized that his two friends have been sent to spy on him, and he’s explaining why – because he himself is behaving so oddly. The quotation serves chiefly to reveal Hamlet’s character – his melancholy and his disgust with human nature – and the motif of corruption. Human beings have the potential to be almost like angels, but instead they behave more like beasts.

- “O, ’tis too true!
How smart a lash that speech doth give my conscience!”

This is said by Claudius as an aside in response to Polonius’s observation that people often mask their wickedness with a display of pious behaviour. It serves principally to reveal Claudius’s character; the audience learns that despite his deed he is a man of conscience who suffers for what he’s done. It also helps illustrate the motif of appearance and reality.

- “Thus conscience does make cowards of us all”

This is said by Hamlet during his “To be, or not to be” soliloquy. It serves chiefly to develop Hamlet’s character as a man who thinks so much he becomes all but incapable of action. The audience now better understands Hamlet and his dilemma; it’s in part the dread of what might come after death that keeps him from taking action that would likely mean his own death. Hamlet in his melancholy state is tired of life, yet he fears punishment as well.

The line may also be seen as helping develop the motif of death.

- “My words fly up, my thoughts remain below:
Words without thoughts never to heaven go.”

This is said by Claudius while trying to pray for forgiveness for his foul deed. Hamlet has come upon him and comes close to killing him; but he decides not to because killing Claudius at prayer would ensure his soul would go to heaven – the last thing Hamlet wants.

These particular lines are delivered just after Hamlet has left, and are ironic in that the audience now understands that in fact Claudius had been unable to pray at all, despite his attempt. The lines help develop the motif of appearance and reality and they further reveal Claudius’s character. He feels guilty, yet he’s unable truly to ask for God’s mercy. He’s too enmeshed with earthly concerns – especially his ill-gotten power – to pray in earnest.

2. The correct answers to the multiple-choice questions are

- | | | | |
|------|------|------|------|
| a. D | d. C | g. A | j. B |
| b. B | e. A | h. A | k. A |
| c. B | f. D | i. C | |

Section 3: “The Readiness Is All”

Key Concepts

- motifs
- character foils
- comic relief/black humour
- tragedy
- tragic hero
- structure of a Shakespearean tragedy

In this section the students will read to the end of the play and tie together the drama’s motifs and character foils. Students will also consider Hamlet’s delay as a critical issue in the play and will examine the ideas of tragedy and the tragic hero.

Classroom Suggestions

Section 3: Activity 1

Note with the students how the pacing of the play has changed significantly from Act 3. The action is moving more swiftly and the scenes tend to be shorter in length. Note as well Hamlet’s changing perception of death – from a desirable escape from human problems to one of corruption of human flesh.

Section 3: Activity 2

Hamlet’s last soliloquy should be viewed as representing a fundamental change in his thinking. Hamlet is now determined and resolute in his quest to avenge his father’s death. As well, this is a good opportunity to compare Hamlet with Fortinbras.

Section 3: Activity 3

You may wish to spend more time developing the concept of character foils. Laertes and Hamlet are now in parallel circumstances. As well, Ophelia’s real madness can be compared with Hamlet’s feigned lunacy.

Section 3: Activity 4

Again time could be spent comparing Hamlet with Laertes. Claudius’s skill as a manipulator should also be noted.

Section 3: Activity 5

The graveyard scene provides Hamlet with an excellent opportunity to expound on his own views of death. Students should be sensitive to Hamlet’s situation; in facing Claudius he’s facing his own death, and he’s coming to grips with his own mortality. He soon will accept his death as part of a divine plan.

The topic of death and what might come after it can make for excellent class discussion; but it is, needless to say, a terribly sensitive area. Be alert to students’ religious beliefs as well as to any deaths of family members or friends they may have experienced recently.

Section 3: Activity 6

Note with your students Hamlet’s resignation to his destiny by his references to heaven in Scene 2. Consider having your students act out the latter part of this scene; it’s difficult to envision the action from the dialogue alone. Discuss with your students the importance of Fortinbras’s appearance at the end of the play – the reassertion of order in the Elizabethan world.

Section 3: Activity 7

This activity contains a good deal of material that students may find difficult – especially the notion of tragedy and the difference between the tragic and the merely pathetic. These topics are picked up again in the study of *Death of a Salesman* in Module 6; students who are having problems with them now may find the material there helps clarify things.

The plot structure presented in this activity of a Shakespearean drama may also present difficulties for some students – especially the placement of the climax. Working with the usual notion that the climax is the point of greatest tension, most students tend to see the sword fight in the final scene as the climax of *Hamlet*. It may take some work getting them to understand the idea presented here that in a Shakespearean drama the point at which the fortunes of the protagonist are reversed is the climax, and that this normally occurs in Act 3 – long before the play’s end.

Section 3: Follow-up Activities

It would be a good idea to have the entire class work through the Extra Help as this activity ties up the ideas of motifs, character foils, and the problem of Hamlet’s delay – all concepts vital to understanding the play.

Do the *Hamlet* trivia quiz only if the students are interested and time allows. It’s mostly for fun, though it will force the students to do a fairly thorough review of the play.

Section 3 Assignment

Evaluation Suggestions

1. Mark responses to the question according to the criteria presented in the Assignment Booklet. There’s a great deal in the “graveyard scene” to which students can refer in responding to the question asked; make sure responses are sensible, backed up with specific references from the scene, and defensible within the context of what the audience knows about Hamlet from the play as a whole. All responses should probably refer to Hamlet’s obsession with death, the motif of decay, and the question of his love for Ophelia.
2. Mark for creativity (use the Scale for Evaluation of Expressive Language in Module 1: Section 2), but take polish into account as well – the technical correctness of the piece and signs that time was spent in revising and editing it.

Final Module Assignment

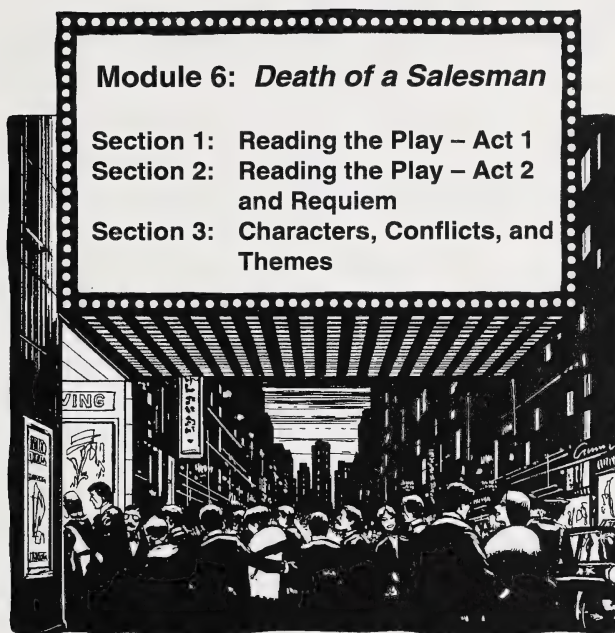
Evaluation Suggestions

Mark students’ essays according to the criteria laid out in the Assignment Booklet. This essay, worth 40 percent of the grade students will receive on this module, should reflect a solid understanding of the play as well as an ability to put together a critical essay. Be sure students present a thesis in their essays and that they defend this thesis with direct, specific references to the play.

Module 6: *Death of a Salesman*

Overview

Module 6 is a study of Arthur Miller’s famous play *Death of a Salesman*. Section 1 introduces students to the play and the playwright and takes them through Act 1. Section 2 completes the reading of the play and looks briefly at some of the symbolism it contains. Section 3 turns to a closer study of characters, conflicts, values, and theme in *Death of a Salesman*, and ends by having students prepare and deliver a speech on a value issue relating to their own society.



Evaluation

The evaluation of this module will be based on four assignments:

Section 1 Assignment	20 marks
Section 2 Assignment	20 marks
Section 3 Assignment	45 marks
Final Module Assignment	15 marks
TOTAL	100 marks

Texts

- *Death of a Salesman* by Arthur Miller (any edition)

Media

- *Death of a Salesman* (on videotape) – either the 1951 version starring Fredric March or the 1985 version starring Dustin Hoffman; suggestion at beginning of course and in Section 3: Enrichment

Note: Some of the suggested media may not be authorized by Alberta Education. Teachers should use their own discretion regarding the use of these resources in their classrooms.

Section 1: Reading the Play – Act 1

Key Concepts

- reading a play
- predicting
- social dramatist
- societal values
- background to the play
- irony

Section 1 provides a good deal of background to prepare students for reading *Death of a Salesman*. After that students read the first act of the play and consider some of the issues and problems raised. The section ends with a look at irony in Act 1.

Classroom Suggestions

Section 1: Activity 1

At the beginning of this activity it's suggested that a videotape of a production of *Death of a Salesman* would be a valuable tool in creating student interest in the play. It would also aid in maximizing comprehension. There have been two movies made; the one you're more likely to find on videotape is Dustin Hoffman's 1985 version. If you do get hold of a videotape, it's up to you how to use it – either before, after, or during a reading of the play – or a combination of these three. *Death of a Salesman* can be a confusing play at first because of all the flashbacks; watching a production will go a long way toward clearing up this sort of confusion.

Prepare your students well for a reading of the play. If you can arrange for oral class or group readings, it would really help. Encourage your students to try to get into their characters and to attempt to visualize the play as they read.

The material on Arthur Miller provided in Activity 1 is very sketchy. You might want to expand on it; perhaps this could form the basis of a research project. For more material on Miller you might check with the *Dictionary of Literary Biography* and *Contemporary Literary Criticism*. These publications will direct you to a good many other sources.

There will be more discussion in Section 3 of whether or not Miller was writing tragedy or social drama when he scripted *Death of a Salesman*. You may want to wait until later before getting into this issue.

Make sure your students are well prepared for the rather difficult staging techniques used in *Death of a Salesman* before they start reading; otherwise they can quickly become confused between past and present events, and this leads easily to discouragement. This is especially true of students with limited experience with live theatre. More help is given in this area when students begin reading in Activity 2.

You might choose to treat questions 1 to 4 as the basis for a class or group activity and discussion. They're meant to get students thinking about their own values – and the values of their society – as a preparation for getting into the play. They should work well as discussion starters.

Section 1: Activity 2

Spend some time with your students on the stage setting; it's very important that they have a visual sense of the play. Refer back to the diagram frequently if necessary as your class works through the play.

Predicting is an important part of active reading. You might try turning question 4 (and perhaps other questions) into a class discussion.

Though the protagonist of *Death of a Salesman* is Willy Loman, high school students often find it easier to relate to the problems of Happy and Biff. Expect this; there's nothing wrong with it if it helps give them a way into the play. Some students have trouble seeing the differences between the Loman boys at this stage of the play; work with them on this if necessary.

Willy, in the early flashback scenes, is clearly a father who genuinely loves his sons and is loved in return; it's important that students realize this. But it's also important that they see how Willy was going wrong with the way he was bringing up his sons even back then. This might lead to an interesting class discussion of parenting, role modelling, and the transmission of values.

Linda is the only significant female character in *Death of a Salesman*, and she's not one with whom teenage girls are likely to empathize in a hurry (Miller has been criticized for his female characters). Still, it's important that students start thinking about her role in Willy's tragedy early on in the play. Question 12 might lead to an interesting discussion.

Section 1: Activity 3

Activity 3 begins by presenting students with a number of questions to guide their reading of the remainder of Act 1. Use these as you see fit; some teachers find that such questions help focus students; others find they interfere with students' own spontaneous responses. They might serve as a basis for discussion or writing after your class has finished Act 1.

Some of the thematic concerns forming the basis of the Writing Folder exercise of Activity 3 will be discussed in more detail in Section 3; however, it's important that students be thinking about them as they work through the play.

Death of a Salesman is a play rich in irony, and the last part of Activity 3 is designed to get students thinking about it. You may wish to do the same sort of thing when your class has finished the play.

In discussing the irony of the Loman family's disdain for manual labour despite the men's obvious abilities in that area, you might have your class reread Alden Nowlan's poem "Warren Pryor" (which they originally encountered in Section 3: Activity 3 of Module 4). Though not reflecting the Loman family's situation precisely, the poem does look at the issue of parents forcing their own dreams and definitions of success on their children.

Section 1: Follow-up Activities

The Extra Help again asks students to predict future events in the play. An ability to predict hinges upon a sound understanding of what has already gone on. Students' responses to these questions can be used to test (and improve) their comprehension of Act 1.

The Enrichment encourages students to create an audiotope or videotape recording of a scene from Act 1. This is something your class could really get into, especially if you have access to good recording equipment. You may wish to do more of this sort of thing as you work through the play; it's a great way to generate student enthusiasm, and there's no better way to get to really know a play – or a segment of a play – than to be involved in some sort of a production of it. This can also be a wonderful place to work on students' speaking skills and teach stage-production techniques.

Section 1 Assignment

Evaluation Suggestions

Responses to the assignment questions will vary somewhat; mark for thoughtful and reasonable interpretations. What follows are inferences most students should make:

1. The implication is that Willy has smashed the car at least once previously. Linda seems worried about his condition, expecting the worst.
2. Willy is contradicting himself. He seems confused and lost somewhere between reality and a world of illusions.
3. There's an ironic twist here. Clearly Biff loves the farm, the animals, and working outdoors, but this conflicts with a belief that he should be doing something more prestigious and lucrative. This gnawing feeling destroys the pleasure he takes in doing what he loves.
4. The reason for Happy's concern about Willy's problems isn't that he loves his father; rather, he finds Willy's behaviour embarrassing. Happy seems to be self-centred.
5. The implication is that Biff left Bill Oliver's firm in disgrace, under suspicion of theft and in order to avoid being fired. Clearly Biff's scheme of borrowing a large sum of money from Oliver is absurdly unrealistic.
6. Happy was never the favoured son. Biff, the football star, was Willy's favourite when the boys were young, and Happy longed for more attention. Knowing the emphasis his father put on physical attractiveness, Happy as a child frequently interjected that he was losing weight. This childhood neglect felt by Happy helps explain some of his attitudes as an adult.

7. Willy isn't at all bothered by Biff's "borrowing"; he even believes it's the right thing to do given Biff's prowess in football. The implication is that Willy is teaching his boys some questionable values – and this is reflected in their later behaviour, especially Biff's.
8. Willy is obviously living in a world of illusions in which Biff's athletic skills are all that matter. He dismisses Bernard's conscientiousness as "anemic" behaviour.
9. Not only does Willy grossly exaggerate the money he makes, but it seems clear that this is a normal occurrence. This is shown in the matter-of-fact way in which Linda asks simply "How much did you do?" The fact that it's Linda who gets out a pencil and paper and insists on accurate figures shows that she's more realistic and practical than Willy.
10. This statement again illustrates Willy's confused state. He's lost between reality and his illusions.
11. This line comes shortly after we see Willy, in the past, giving stockings to a woman with whom he was having an affair. The implication is that Willy feels guilty; Linda's having to mend old stockings reminds him of his betrayal.

Some students may also point out that the sight of his wife mending old stockings reminds Willy of his inadequacies as a provider; it underscores his sense of failure.

12. Willy is obviously skilled in construction and takes pride in his workmanship. This emphasizes the irony in his insistence that his family is too good for manual labour.
13. This exchange shows that Willy is still teaching his boys the wrong values and ridicules anyone who tries to tell him otherwise. The last two sentences, addressed to Ben, also once again point out the emphasis Willy puts on athleticism and physical abilities rather than on hard work and honesty.
14. Clearly Linda knows that Willy isn't making it as a salesman any more and that he's covering up. Yet she's letting Willy put his family into debt rather than humiliate him further by discussing the problem with him. In letting Willy go on with the charade, Linda shows her love for her husband; but the question must be asked, is she doing the right thing in letting Willy go on with his fantasies?
15. These exchanges imply that Biff knows more than Linda about Willy's philandering. He says Willy's a "fake," but won't explain this to his mother. When she mentions "a woman," Biff immediately gets excited. These clues, coupled with what we already know of Willy's affair, imply that Biff is aware of his father's unfaithfulness.
16. The implication here is that Happy has absorbed Willy's values well. It's all right to cheat – as long as you make sure you're not caught. Biff, in contrast, is less ready to abandon his own values if that's what it takes to play the game.
17. Again Willy's confusion is brought out here by his contradictory advice on how to make a good impression.
18. This exchange reveals again that Linda is in closer touch with reality than Willy but that she's still willing to go along with the illusion. It's also shown here once again how confused Willy is; he's said so much that's negative about Biff, but now he sees him as superior to other men of his generation. He also had earlier implied that Biff had wasted his life in moving from job to job, but now it seems it was the "Greatest thing in the world."
19. This passage shows Willy's naïve belief that Biff's great day as a football hero still counts for something. It reveals once again the world of illusions he's created for himself.
20. These lines show Happy's frustration brought about by being in the wrong line of work. A physical man, he longs for physical activity. It also shows his distorted view of life and the absurd emphasis he puts on physical strength. The fact that he's bigger and stronger than his superiors doesn't imply that he shouldn't have to take orders from them.

Section 2: Reading the Play – Act 2 and Requiem

Key Concepts

- foreshadowing
- evaluating
- symbolism

In Section 2 students will read Act 2 and the Requiem of *Death of a Salesman* and will examine many of the issues raised. In the final activity they'll take a short look at some of the symbols that play an important part in the drama.

Classroom Suggestions

Section 2: Activity 1

Question 2 gets into the values and characteristics of our consumer society, a topic that will be dealt with in much greater depth in Section 3. This question is just to get students thinking along these lines. The question could serve as a good discussion generator.

If you have football players or other athletes in your class, you may get some reaction to Miller's insistence that an overemphasis on high school sports is naïve and immature (e.g., question 5). Be careful not to tread on toes here; rather, use the issue as a means of creating positive dialogue. Point out, too, that Miller was himself an avid football player in his youth, not an "anemic" Bernard venting his resentment of high school athletes.

Some students have trouble understanding why Willy could borrow money from Charley but couldn't work for him. They may suggest that Willy really had no problems at all; he could have stayed in New York and worked for Charley if he'd chosen to. Be ready to deal with this; stress how the ideas of success by which Willy had run his entire life would never have allowed him to accept this option.

Section 2: Activity 2

The restaurant scene is an extremely powerful one, but it can be confusing. Make sure students understand just what's going on; the questions supplied in the Module Booklet could be a good starting point. Bring out the difference between Biff's behaviour and Happy's. Be sure students understand the significance of what happened at Bill Oliver's.

In discussing the scene in Boston, go into the foreshadowing that has prepared us for what we learn. This scene explains a great deal about Biff's life since high school and his relationship with his father.

Some people feel that this scene marks the climax of *Death of a Salesman* because it's here that Biff's ideals are shattered and he begins to see the truth. Others point out that this flashback only clarifies events and that the real climax occurs later, when Biff confronts Willy in the garden. This could make for a good discussion topic.

Be sure your students understand that at the play's end the reason Willy kills himself isn't that he finally realizes what a lie his life has been (a popular misinterpretation among students). Rather, his suicide is just one last, desperate attempt to get his family ahead so his boys can live out his dream. Willy dies having learned nothing.

Many teachers insist that Willy's family would never get the insurance money for Willy's death in that the policy would be voided by a suicide. In fact, most life insurance policies do cover suicides, though not usually in the period immediately after the policy was taken out. Ultimately it doesn't matter; Willy's death is a stupid waste of a human life regardless, which is doubtless why Miller didn't bother to make this matter clear.

Students often like to get into a discussion of suicide at this point, which can be very fruitful. But be careful; it can be a sensitive topic with teens, some of whom may have had friends or relatives who have taken their lives. Tread lightly.

Section 2: Activity 3

The Requiem of *Death of a Salesman*, though very short, sums up just about everything the playwright hoped to leave with his audience. Draw to your students' attention how each character stakes out his final position in the Requiem. Charley's is the most surprising.

Critics have suggested that Linda is the real tragic hero of the Requiem, as her last lines reveal. These lines can be very fertile material for a discussion or writing activity.

Do have your students revisit their earlier predictions and expectations relating to *Death of a Salesman*. This can be a good learning experience for them; going back this way really makes for a sort of “meta-understanding” – coming to understand what they’ve learned.

If you haven’t shown your students a videotape of the play but intend to do so, this can be a good place. Or, if you showed it earlier, you might want to take another look at it now that your class knows the play so much better.

Section 2: Activity 4

Death of a Salesman is rich in symbolism; the play’s most obvious symbols are supplied for the students, but you might prefer to deal with all this in a different way. You might consider having your class brainstorm possible symbols without looking at the chart. It’s important that students don’t read in symbolic meaning everywhere they turn, but consider all their ideas fairly. If your class has problems understanding symbolism, this piece of literature is one you can work with to help them along.

Section 2: Follow-up Activities

The Extra Help presents students with twenty questions but suggests they write out answers only to the ones about which they feel unsure. You may decide to have your students answer all twenty in writing, or just to take the questions up in class. They should make for a good review either way – and a good comprehension test.

Students might have fun with the Enrichment; but make sure that if they do question 1, they follow up with question 2. It’s important that they learn to evaluate honestly and fairly – both their own work and others’.

Section 2 Assignment

Evaluation Suggestions

Students are told that this assignment will be marked chiefly on content, as befits short-answer questions of this sort. Mark for style, mechanics, and organization only if these features are so bad they interfere with your understanding.

1. Dave Singleman is an important character/symbol in the play, though he’s only referred to by Willy long after Singleman’s death. He’s Willy’s chief inspiration in his career, and it’s his death – a death that Willy dreams about for himself – that is referred to in the play’s title (the title refers, of course, to Willy’s death as well). Student’s answers should reveal an understanding of this – how Willy’s dream of popularity and success depend so much on this one man.
2. Happy was always the number-two son to Willy, who was caught up in Biff’s football skills and leadership qualities. Happy was forever trying to get Willy’s attention (“I’m losing weight.” “I’m going to get married.”) but he lived constantly in the shadow of his older brother. It seems fitting, then, that when Willy becomes an embarrassment, it’s Happy who finds it easy to abandon him. The fact that Willy taught his boys to value appearances also comes home to roost here. Happy’s concern isn’t for Willy’s well-being; he just worries about what things look like in front of the woman he’s picking up.
3. This question will get a variety of responses; mark for thoughtfulness and defence. Linda genuinely loved Willy and seemed to be aware of what he was going through, but she could never find it in herself to have it out with him as Biff did. This was because she loved him so much she couldn’t bear to hurt him, but the result was that she actually encouraged his delusions.

Students should point to particular instances in their responses.

4. Students should be very familiar with the term *motif* from Module 5. If students have read the play and worked faithfully through the first two sections of the module, they should have no problems picking one of the listed motifs and showing its role in the play; they’re all very central to the play’s theme. Mark for understanding and specifics.

Section 3: Characters, Conflicts, and Themes

Key Concepts

- tragedy
- tragic hero
- character/characterization
- conflicts
- values
- commercialism (the “American dream”)
- milieu
- allusions
- setting
- theme
- media/propaganda
- speech writing

Section 3 is quite a lengthy one, dealing with a number of the issues raised in *Death of a Salesman*. Students are first asked to think about Willy Loman’s tragic qualities; then they consider characterization and conflicts in the play in general. A good deal of attention is given to the values of Willy and his society, and these are related to our own far-more-commercial society, especially as they’re presented and created by the media. The setting and themes of the play are examined, along with the milieu out of which the play was created. Finally, in the last activity students are taken through a speech-writing process that culminates in one of their Section 3 assignments.

Classroom Suggestions

Section 3: Activity 1

This activity builds on the idea of the tragic hero introduced in Module 5. Students may find the distinction between “tragic” and “pathetic” rather subtle, so be prepared to work with them on this. If you need help, some of Miller’s own essays, published in *The Theatre Essays of Arthur Miller* (The Viking Press: 1978) may help. See especially “Tragedy and the Common Man” and “The Nature of Tragedy.” You may want to read, as well, some of the criticisms of *Death of a Salesman* compiled in the discussion of Arthur Miller in *Contemporary Literary Criticism*.

If your students find this all very esoteric, focus simply on the question of whether or not Willy was responsible for his own fate or a victim of his society (this will be asked as a possible essay topic in the Section 3 Assignment).

Section 3: Activity 2

Some teachers question the benefit of having students work at pasting labels like “flat” and “static” on characters in works of literature, especially longer works. For that reason the material given on this sort of thing is brief. What is important is to have students think about and evaluate the motivation and plausibility of characters, and to recognize that characters are developed to different degrees depending on the needs of the writer.

A similar criticism can be made of mechanically isolating and labelling conflicts; it’s far more important that students get the broad picture than that they can list and neatly classify a series of conflicts from the play. By all means do the material in this activity, but don’t stress it at the expense of the more important activities on themes and values.

Section 3: Activity 3

You might wish to spend more time on the thematic issues listed near the beginning of the activity. They could be tied in with the work on speeches in Activity 5.

Question 2 might work well as a discussion topic, though high school students normally have limited experience with the “real world” and often fall back on the accepted belief in the value of hard work.

Death of a Salesman isn’t rich in allusions, but there are a few examples and students should be familiar with this sort of thing and be able to infer meaning from context. Don’t devote a great deal of time to the work on allusions.

Be sure your students understand the difference between the setting of a work of literature and the milieu out of which it was created. These two sometimes become confused.

While it can be difficult to express the theme of even a short story in a sentence or paragraph, it's that much harder to do this with a longer, more complex work such as a play. Still, it's a valuable activity to try because it focuses students on the core ideas of the work while honing their skills at expressing complex ideas as simply as possible. The suggested answers for question 6 are just examples; don't stick to them slavishly. You might want to spend some time on the Writing Folder questions at the end of the activity; it's important that students learn not just to accept ideas they see in print as the way things are. Encourage them to question Miller's insights into life and to compare them with their own experiences.

Section 3: Activity 4

The last two activities in Section 3 turn away from *Death of a Salesman* itself and look instead at issues the play raises – especially insofar as it criticizes our consumer-driven, materialistic society.

Activity 4 looks at the predominant values presented through the media. It's vitally important that graduating students be media-literate and aware of the forces of advertising and propaganda that constantly bombard them, but it lies outside the scope of this course to do much work in this area. You'll probably find that your students have done considerable work in the past with advertising techniques and commonly used methods of persuasion, but if time allows, this would be a good spot to spend some extra time with your class doing something different from the usual English 30 fare. You might get your students watching and analysing television commercials and other sorts of propaganda. They usually enjoy doing this sort of thing. If you have video recording equipment, consider having groups in the class create their own commercials. The art of persuasion will be looked at again in Module 8.

Section 3: Activity 5

Activity 5 is a lengthy one; it walks the student through the steps of making and presenting a speech. It's important that students work through the activity carefully as it culminates in one of their Section 3 assignments.

You may choose to modify the approach taken here depending on your students' experience with public speaking. Consider working more with your class on public-speaking practice than the activity provides. This is one thing that can't be handled properly through a purely distance-education format; hands-on experience in the classroom is what's needed. Work on confidence, posture, body language, and eye contact as well as voice.

If your students have trouble coming up with topics, try a class brainstorming session. If you have video recording equipment, encourage students to record their speeches on videotape rather than audiotape. Ensure sound and lighting conditions are adequate for a recording of reasonable quality.

If you have or can acquire any recordings of speeches given by good speakers, by all means bring them into the classroom to serve as subjects for analysis and models for evaluation. The more of this sort of thing you can do, the better.

Section 3: Follow-up Activities

Because Extra Help activities are aimed at re-teaching difficult concepts, they're sometimes rather dry. The Extra Help for Section 3 is designed to break this pattern and give students a bit of fun, but at the same time it should get them thinking about character, conflict, and theme in *Death of a Salesman*.

Consider working more on speech-making skills by having students present and/or record their speeches in this activity.

Students should enjoy the Enrichment activities. It would be a good idea to have your students work in pairs and present their dialogues for the class.

Section 3 Assignment

Evaluation Suggestions

1. Character foils in *Death of a Salesman* weren't discussed in the module, so students will be doing this question entirely on their own; however, they shouldn't find it difficult (the term itself was introduced in Module 2). Some obvious foils to expect are

- Willy/Ben
- Biff/Willy
- Willy/Charley
- Biff/Happy
- Biff (and/or Happy)/Bernard
- Willy/Linda

For each use of foils discussed, students should show

- how the foils contrast (along with specific examples)
- what the play gains as a result

Mark this response on content only unless style, mechanics, and/or organization are so poor as to interfere with your understanding.

2. Students have been given a good deal of help with this assignment, so expect a high-quality finished product. The criteria for grading are clearly laid out in the assignment itself; if students do opt to present their speeches on videotape rather than audiotape, be somewhat more lenient in grading the visual aspects of their presentations since this is for most students the most difficult part.
3. Students have been well prepared for this assignment, especially the second choice; so expect a good response.

Mark the essay in accordance with the criteria laid out in the assignment. Look for good, concrete support and correct essay form; but remember there's no right-or-wrong answer to either question.

Final Module Assignment

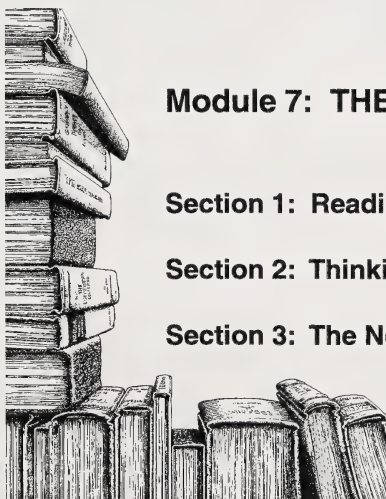
Evaluation Suggestions

Mark this essay according to the criteria laid out in the assignment; look for accurate, insightful ideas backed up with concrete references. Note that students are asked to assess what Miller says vis-à-vis our modern society; expect some subjectivism, but students' evaluations should be well defended.

Module 7: The Novel

Overview

Module 7 is devoted to the last literary genre to be studied in this English 30 course – the novel. Unlike previous modules – and unlike most other English courses produced by the Alberta Distance Learning Centre – this module does not assign a specific work, or specific works, to be studied. Rather, students will be able to select their novels from a list of works authorized for use at the English 30 level by Alberta Education. For that reason the module has a rather more general structure than many, and teachers and learning facilitators may be called upon to supply a good deal of direction for the individual novels students will be studying.



Module 7: THE NOVEL

Section 1: Reading the Novel

Section 2: Thinking About Your Novel

Section 3: The Novel – A Final Look

Evaluation

The evaluation of this module will be based on three assignments:

Section 1 Assignment	30 marks
Section 2 Assignment	35 marks
Section 3 Assignment	<u>35 marks</u>

TOTAL 100 marks

Texts

Students will choose **one** novel from the following list of novels authorized for English 30 by Alberta Education's Curriculum Standards Branch. Note that some titles have been dropped from the complete list of authorized novels.

- *The Bean Trees* by Barbara Kingsolver (New York: HarperCollins Publishers, Inc.)
- *Davita's Harp* by Chaim Potok (Toronto: Random House of Canada Limited)
- *A Farewell to Arms* by Ernest Hemingway (New York: Macmillan Publishing Company)
- *The Grapes of Wrath* by John Steinbeck (Markham, Ontario: Penguin Books Canada Limited)
- *Great Expectations* by Charles Dickens (Toronto/New York: Bantam Classic Press)
- *Mizzly Fitch: The Light, the Sea, the Storm* by Murray Pura (Toronto: Simon and Pierre Publishing Company Limited)
- *Monsignor Quixote* by Graham Greene (Markham, Ontario: Penguin Books Canada Limited)
- *The Mosquito Coast* by Paul Theroux (New York: Avon Books)
- *The Outsider* by Albert Camus (Toronto: Penguin Books)
- *Pride and Prejudice* by Jane Austen (Oxford: Oxford University Press)
- *Saint Maybe* by Anne Tyler (Toronto: Penguin Books Canada Limited)
- *The Stone Angel* by Margaret Laurence (Toronto: McClelland and Stewart Inc.)
- *Under the Ribs of Death* by John Marlyn (Toronto: McClelland and Stewart Inc.)
- *Wild Geese* by Martha Ostenso (Toronto: McClelland and Stewart Inc.)
- *Windflower* by Gabrielle Roy (Toronto: McClelland and Stewart Inc.)
- *Wuthering Heights* by Emily Brontë (Oxford: Oxford University Press)

Media

- *The Novel* produced by the Thomas S. Klise Company, Post Office Box 1877, Old Chelsea Station, New York, New York 10113-0950 and distributed by T.H.A. Media Distributors Ltd., 1100 Homer Street, Vancouver, B.C., V6B 2X6: recommended for the Section 1 Enrichment, but may be used almost anywhere.
- Any feature-film versions of the novels students have selected; Section 3: Enrichment

Note: Some of the suggested media may not be authorized by Alberta Education. Teachers should use their own discretion regarding the use of these resources in their classrooms.

Section 1: Reading the Novel

Key Concepts

- novel
- previewing
- making notes
- key quotations
- fictional worlds
- predicting
- reading openings, middle chapters, and conclusions

In this section students will select, preview, and read their novels. Because so much reading will be involved, questioning has been kept to a minimum, though students are expected to respond personally and to do some preliminary critical thinking.

Classroom Suggestions

Section 1: Activity 1

If you have access to the videotape *The Novel*, you might consider showing all or parts of it at the beginning of the module. The first part of the videotape, “Introduction to the Novel,” would be especially suitable as an introduction to the genre.

In this module students must select a novel from a list of authorized titles. No attempt has been made to describe the novels in the module; it’s being left up to students and their learning facilitators to select appropriate books. Please take the time with your students to see that they choose novels appropriate to their abilities and backgrounds. Some novels on the authorized list contain a good deal of strong language along with sexual and religious references that might offend some students. In making your novel selections, it would be wise to refer to the document *Senior High Language Arts Novels and Nonfiction Annotated Listing*, produced by Alberta Education’s Curriculum Standards Branch. The document provides a short (two-or-three-paragraph) description of each novel along with warnings regarding questionable material and recommendations on difficulty levels.

Note that not all titles appearing on the authorized list for English 30 are recommended in the module. The majority of those omitted were felt to be beyond the abilities of all but a very few English 30 students to tackle on their own. Most of the authorized titles are offered, however, representing a wide range of tastes and reading abilities. You should have little trouble finding appropriate novels for your students.

Of course one option open to you is to select one novel for your entire class to study together. This would have the advantage of allowing you to go into the work in some detail. This is an option you might consider especially if your class is not strong in English. If you decide to allow your students to select their own novels, you will, of course, have to be prepared to help them with their selected works – which could mean a good deal of preliminary reading and studying on your part. A compromise might be to allow a choice, but to limit it to four or five novels.

The use of reading partners can work well in this module since it’s designed to leave a good deal up to the students themselves. Small groups, each assigned to read the same work, might also be a good idea. Consider assigning or encouraging this approach to the novel study.

Students will be asked to research the writers of the books they’re reading. They’re given the option of doing this before reading the novel or after. It’s likely most students will want to put this off, but if you can get some to do it now and some later, it should make for an interesting comparison later on. You’ll likely have to help the students find material on their authors, especially more current ones; suggestions are made in the module booklet to provide direction on this. Please provide library time for this work. Students are encouraged to preview their novels carefully. In fact, this should be part of the selection process. Be willing to offer advice here, especially if students appear to be making unrealistic choices.

Students are also encouraged to make notes as they read. A balance must be maintained here; it’s important not to destroy the pleasure students should get from reading their novels by demanding extensive notes, but it is true that note-taking focuses the mind and keeps readers thinking. You might devote some class time to a discussion of how to make notes as you read and to encouraging students to develop a system that works well for them. The notes students take will help them throughout the module and in their Assignment Booklets.

Section 1: Activity 2

Activity 2 is designed to get students into their novels and responding to the fictional worlds they offer while keeping their critical faculties alert. It’s probably not wise to assign a lot of work at this stage; what’s most important is that the students start to enjoy their books. Encourage good reading practices – finding a spot free from distractions, reading when you’re alert but relaxed, and reading in reasonably large blocks of time. Allow some class time if you can.

It’s suggested in the module booklet that students unhappy with their novels switch to others at this point rather than later on. This can be a delicate thing; you don’t want to give the green light to abandon books just because they may be more challenging than the ones the students are used to, but you should be sensitive to genuine problems some students may encounter. Use your discretion here.

Section 1: Activity 3

This is another activity in which students aren't asked to do a great deal of written work in that they'll be devoting a great deal of time to their reading. If members of your class are reading novels of very different lengths, be prepared to let some work on other things while their classmates get their reading done. The list of questions given to guide the reading could serve as questions for discussion, especially if your class is dealing with the same novel, or if students are working in groups.

The final question in this activity asks about comprehension concerns. This is something on which you might end up spending a good deal of time. If your students are having problems, consider stopping here a while and working through the difficulties – perhaps with discussions, reports, more questions, or whatever means seem suitable. If it appears that some members of your class are understanding their novels only superficially, it's important to try to get them to see some of the deeper issues being investigated before reading on.

Section 1: Activity 4

This activity once again involves relatively little work other than completing the reading of the novels; feel free to do more work at this point if it seems appropriate. Class presentations on the novels read might work here, especially if you're using small groups. Encourage discussion about what the novels say to the readers and what students' personal responses are to the books. Such discussions will set the stage for the work in Section 2.

Section 1: Follow-up Activities

The intention of the first Extra Help question is to offer a matter-of-fact approach to the novel for students having trouble coping. Don't push this sort of approach if your students aren't experiencing difficulty; it could just stifle their interest. Weaker students, however, might welcome a familiar format that allows them to organize their thoughts on their novels. The book-report format given is no more than a suggestion, as is the supplied chart; by all means use another format if you wish.

The second Extra Help question is more challenging; if your students are reading the same novel, consider having the whole class work on this as a brainstorming question. You may want to repeat this sort of activity later on when dealing with the novel in greater depth.

The writing exercises in the Enrichment should be approached as something that's fun. If your students are enthusiastic and agreeable, consider having them read some of their writings for this activity aloud. They'll be doing more of this sort of writing on a larger scale in Section 3: Activity 2.

Section 1 Assignment

Evaluation Suggestions

1. a. This is essentially a right-or-wrong-answer question, but note that students are asked to be as specific as possible. Award full marks, for example, for a response that correctly identifies a first-person, minor character perspective rather than simply a first-person one. If a student correctly adds that an innocent-eye perspective is adopted, so much the better.
- b. Responses to this question should show an understanding of the possible advantages and disadvantages of the narrative perspective adopted as well as an appreciation of how these considerations apply to the particular novel under consideration. Look for at least two relevant concrete examples taken from the novel itself. Make sure students do offer an evaluation of the point of view as it's used in their novels and not merely a general discussion of this perspective's merits and weaknesses.
2. Responses to this question should do two things: they should show a real understanding of the characters being discussed and provide examples of different ways in which their personalities are revealed. This is a good place to see how well your students have been able to make the inferences necessary to really understand their characters; but remember that this is a rather more challenging business in some novels than in others, so mark accordingly. Don't look for an evaluation of the novelist's characterization in the response; that will be coming in Section 2.
3. Unless you're familiar with the passages quoted in response to this question, you'll likely have to check them in the novels to evaluate their purpose and significance. Some subjective assessment of students' responses will be necessary here, but what's really important is simply that students reveal some ability to select key passages and defend their choices. Make sure explanations are accurate and relevant and show an understanding of what the novelist was intending.

4. Students haven't been prepared for this assignment by reading professional book reviews, so don't expect anything too slick. This question is really after well-developed personal responses pointing out both strengths and weaknesses in the novels the students have read along with personal recommendations. Look for balanced, reasoned, well-defended assessments; but remember that students have been asked for their personal reactions. Be prepared for negative responses to novels you yourself admire, and grade them according to how thoroughly they respond to the assignment. Mark about 60 percent for content and 40 percent for style, voice, organization, and mechanics.

Section 2: Thinking About Your Novel

Key Concepts

- **character**
 - motivation
 - consistency
 - plausibility
- **conflicts**
- **theme**
- **values**
- **milieu**
- **style**
- **purpose**
- **artistic unity**

Section 2 involves a more critical look at the students' novels, focusing on elements like character, conflict, and theme. This will set the stage for an analysis of broader scope in Section 3.

Classroom Suggestions

Section 2: Activity 1

The first part of this activity is meant to get students really thinking about the central characters of their novels. Many will be disappointed that their novels' protagonists aren't entirely sympathetic characters, but they should be brought to appreciate that faithfulness to human nature is far more important in a work of literature than a heroic main character. Because this module doesn't focus on any particular novel, it will likely be necessary here to offer your students a good deal of help in coming to understand the characters in their novels. Once again, a small-group format would work well for students who have read the same novel, but be prepared for a lot of individual tutoring.

The second part of Activity 1, which looks at conflict, will likely also require that you offer a good deal of help. Whereas a short story usually contains one conflict that's easy to spot, novels can create complex situations which, like life itself, don't admit of easy pigeon-holing. Students may at times have difficulty sorting through the various threads running throughout their books to uncover the central conflicts. It's probably not a good idea to spend much time isolating and categorizing minor conflicts; it's far more to the point that students come to appreciate the richness of real-life situations in all their complexities. If your students seem to understand the struggles of the characters in their books and – better yet – can relate them somehow to their own experiences, consider their novel reading a success.

Consider having your students make presentations, in groups or singly, on their novels and opening them up to discussion.

Section 2: Activity 2

Activity 2 looks at themes and values in students' novels. Because of the complexity of the ideas lengthy narratives can develop, it's not always easy to talk about a novel's theme; rather, you might want to phrase your discussion in terms of the issues with which the work deals and the insights it offers. Some novels, of course, admit of a very straightforward analysis of theme, but most will generate different interpretations and potentially a good deal of discussion. If your students are reading the same book, or if you've assigned novels to small groups, be sure to allow adequate class discussion time. Stress, as always, that interpretations of writers' ideas are valid only insofar as they can be defended.

Some novels in the authorized list are thematically quite complex, and your students may require a good deal of help understanding them. A novel like *The Mosquito Coast*, for instance, is likely to inspire a variety of interpretations and probably some confusion (but it should prove a wonderful book for generating discussions on theme and values, and it could easily be related to the critique of the American dream in *Death of a Salesman*). Other works, such as *The Outsider*, are deceptively simple; and without guidance from the teacher or learning facilitator, many students will fail to grasp the complexities of the issues being addressed. Still other books (an example is *Pride and Prejudice*) have obvious themes that everyone will grasp at once, and students should be led to see that the richness of such a novel lies in areas other than its unifying concept. If the students in your class are reading a variety of novels, you'll have to make sure they're at least on track in their understanding of their novels' thematic concerns; this will probably require discussions on an individual or small-group basis at this point.

Values are, of course, closely related to theme, and many of the novels on the English 30 list present characters whose values will be very different from those of your students and their community. While this should make for some excellent discussions, be prepared, as well, for some negative reactions. While it's important that students come to question their own assumptions and open their minds to others' viewpoints, it's also important to be sensitive to the values of your community.

In Activity 1: Section 1 students were given the choice of investigating the life and times of the authors of their novels either before reading or later on. The point of this is to help them come to realize that it does make a difference to the way you interpret a work of literature if you know something of the milieu out of which it arose. Your students may need help in doing their research, especially those reading books by less well-known writers. It's up to you to decide how far to take this process; you might decide to ask for quite a major research project here, if resources permit it. If you have an above-average class, you might also use this opportunity to go into different philosophies of literary criticism, some of which stress the importance of milieu while others insist on paying attention only to the work itself. Two possible sources of information on such a project are

- Eagleton, Terry. *Literary Theory: An Introduction*. (1983) Minneapolis: University of Minnesota Press
- Calahan, James M. and David B. Downing. (1991) *Practicing Theory in Introductory College Literature Courses*. Urbana, Illinois: National Council of Teachers of English

Section 2: Activity 3

Your class may need a short review of stylistic concerns before doing the first part of this activity; if so, see Module 3. The novels on the authorized list vary tremendously in style, so if your students are reading a variety of works, it might be profitable to do some comparisons here. You might, for example, have students select typical passages from their novels to present to the class and open things up to a discussion of stylistic characteristics. The stark contrasts that should emerge – for instance Hemingway's parsimonious style vis-a-vis Dickens' wordiness – should help the students come to appreciate the wide differences that can exist in literary styles and their impact on readers' response to the works. It's important that students be aware of the stylistic features of their novels and the effects of these features on the reader. Consider having students do more activities in which they try to imitate the styles of a variety of writers. Try for silly scenarios, like Emily Brontë doing the colour commentary to a sporting event or Camus giving a weather forecast.

The discussion of style leads directly into the issues of purpose and artistic unity. This may require some review of concepts in Modules 1 and 2. When students are asked to examine a work for its artistic unity, they're really being taken beyond the analysis into the area of synthesis, where they must see the work from a variety of angles and decide how well the various features work together to form one united whole. This can be a very difficult thing for many students to do, and could well require a good deal of direction on your part. Students should, though, be able to see without too much trouble how Hemingway's terse prose, for example, helps create the raw, "masculine" vision of his novel while Camus' flat, unemotional style accentuates his protagonist's feeling of remoteness and detachment. There is a question on artistic unity in the Section 2 Assignment, so do help students who are struggling with this concept.

Symbolism is something that occurs in varying degrees in the English 30 authorized novels. In some works it's central to an understanding of the story; in others it barely exists at all. Students with highly symbolic novels will likely need help picking out symbolic meanings and their significance, so be prepared to work with them individually on this. Be careful, however not to push things so far that they start reading in symbolic meanings everywhere. Note that some novels on the English 30 list are wonderful resources for teaching symbolism. The symbols in *Davita's Harp*, for instance, are stressed to such a degree that very few readers could miss spotting them, even if interpreting them is less obvious. *The Bean Trees* is another excellent novel for teaching symbolism.

Section 2: Follow-up Activities

The Enrichment for this section is something you may choose to do at the end of the module rather than here; the choice is yours. It's important that students not think that novel reading is something to be done only in English courses ("Wuthering Heights! Oh yeah, that's an English 30 book.") but an activity that can give them lifelong pleasure. Because you know your students individually, you're probably in a good position to help them with their personal reading lists of novels. Aim at striking a balance between books they'd likely read easily and enjoy and works that would be more challenging but which would expand their reading horizons. Some students, of course, will need no encouragement to read; but a little direction might help them discover novels they wouldn't ordinarily have considered. If this module accomplishes anything, it should be to increase students' appetite for good novels.

Section 2 Assignment

Evaluation Suggestions

1. This question expects a critical assessment of the characterization that occurs in the students' novels; responses shouldn't consist of yet more character sketches. Students should show how the writers of their novels develop character and evaluate the characters in question using the criteria of plausibility, motivation, and consistency. Be sure responses refer to several characters if possible, bearing in mind that some novels develop only one or two characters to any degree. Look for specific references.
2. This question is about artistic unity. This is a difficult concept, so don't expect too much of students here. Responses should show an awareness of how the different aspects of an artistic work can contribute to an overall effect or purpose, and they should show some ability on the part of the students to apply that awareness to their novels. Students should demonstrate some understanding of what their respective novelists were trying to accomplish and how their choices in areas such as plot, setting, theme, character, and style contribute or fail to contribute to their purposes.
3. This question is designed to discover how well students have understood just what it is the writers of their novels were up to – that is, how well they have been able to dig below the surface and see just what justifies the claims of the novels they've read to be called "good" literature. What students write here will have an element of both personal and critical response, but be sure their answers reveal some appreciation of the novels in question at something more than a superficial level. To look at only one example, a student who has read *Pride and Prejudice* and maintains that it's the insightful theme of the novel that justifies its claim to greatness clearly has not understood much about the novel or about what makes for good literature. By contrast, someone who points out the author's wonderful sensitivity to human nature and her faithful portrayal of the complexities of relationships and interactions among people is clearly on the right track.

Section 3: The Novel – A Final Look

Key Concepts

- reconsideration
- developed personal response
- comparative essay
- documenting sources

Section 3 begins by having students return to the opening chapters of their novels and reconsider them from the perspective they've gained from having read the complete works. After that, students are asked to create a personal response of a more challenging type than usual; and the section ends with an essay-writing exercise that compares aspects of the novels students have read to other works of literature. If students work through the section methodically, they'll complete most of the work asked for in the assignment while doing the activities.

Classroom Suggestions

Section 3: Activity 1

Students may balk at returning to the early chapters of their novels and rereading them, but it can be a very informative exercise. It's a good place to talk about things like foreshadowing events to come, making inferences, predicting, establishing mood and tone, and using techniques like flashbacks and *in medias res* introductions to begin works of fiction. Students should be surprised at what they can find in the early chapters of their novels that they missed the first time. Small-group discussions can work well here.

Section 3: Activity 2

Some students will need quite a bit of help with this activity. It's really just a personal response like many they've been doing but on a grander scale. Some of the suggested ideas – such as the poetry writing – necessitate students' working alone; but other suggestions – like designing a movie-version of the novel – will lend themselves nicely to small groups. Be open to students' own ideas; if ideas aren't coming easily, consider a brainstorming session to generate more. If you can undertake to do a personal response of some type yourself, and share it with your students, it might help motivate the class and make the activity more enjoyable. It's very important, if you expect creative work here, that students regard this activity as something that's fun as well as challenging. Be sure your class knows that they'll be submitting their personal responses here as part of their Section 3 Assignment.

If your students are agreeable, you might have them share their work in this activity with the rest of the class, but don't force this if there's serious opposition; students were told earlier that their Writing Folder work would be for the most part confidential.

Section 3: Activity 3

Some students will find the critical essay asked for in this activity somewhat intimidating. You may have to work individually with students to help them generate ideas. If your class is reading the same novel, there's a slight problem in that you could well end up with the same essay over and over. If this seems likely, work with the class as a whole to generate a variety of ideas and consider having students do their essays in pairs, bearing in mind that this work will form the basis of a major part of the Section 3 Assignment. If it seems necessary, review the material in Module 2 (Section 3) on comparing works of literature, and try the chart approach used there as the basis of a class prewriting activity.

Students are asked to compare their novels with other English 30 literature if possible, but they are given the option of using other works if necessary. It would be wise to okay any selections that haven't been read in class to ensure they're appropriate.

Though the essay asked for in this activity is not intended to be a research paper, students are told that it is to be properly documented; that means quotations are to be acknowledged with footnotes, and a bibliography is to be included. Some students may choose to incorporate material on their authors that they researched earlier; if so, this material is to be correctly documented as well. Most English 30 students will be familiar with the basics of writing footnotes and bibliographies, so little instruction is given in this activity other than to refer students to their English handbooks. More extensive work is done on basic documenting techniques, using the Old MLA style, in the Extra Help. If your class seems uncertain about documentation of their sources, you might do the Extra Help as a compulsory class activity; if so, consider giving many more examples and a greater variety of sources than are included in the Module Booklet, including second references to previously documented sources.

Section 3: Follow-up Activities

As mentioned previously, if your students seem to require the work, try doing the Extra Help as a class activity and expand on it as much as seems necessary; correct documentation of research is a skill English 30 students should possess. If you'd prefer, feel free to teach current MLA style with its in-text citations; the old style has been included here because it's traditional in humanities courses and is still the system of choice of most English teachers. Your students should already know all about plagiarism, the difference between direct and indirect quotations, paraphrasing, and summarizing, but be prepared to review if there appears to be confusion.

The second Enrichment activity suggests watching a film version of the novels students have read if possible. This would make an excellent in-class activity if your students all read the same work and if a movie is available, but don't just present the film to be watched and leave it at that. Use the questions given in the Enrichment and/or questions of your own to ensure that this becomes a learning activity. It can be a springboard to a discussion of techniques used in the visual media and ways in which artistic unity can be achieved in film.

Section 3 Assignment

Evaluation Suggestions

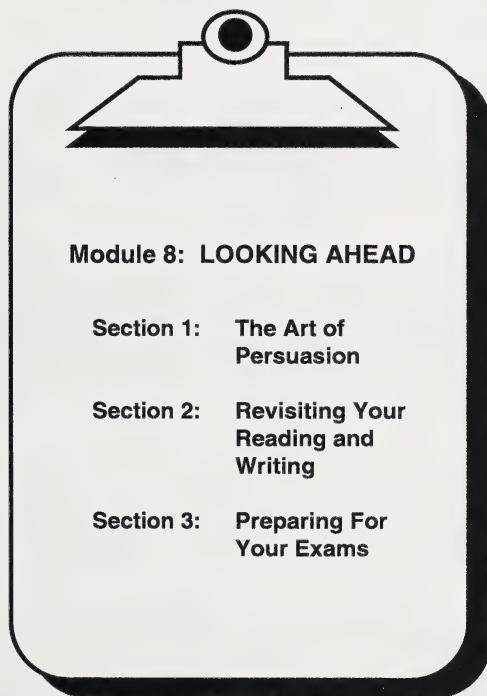
1. This question, which students should have completed while working through Activity 2, is a highly creative one, which makes it difficult to grade. As much as possible use the Scale for the Evaluation of Expressive Language; but, since students are expected to submit a finished copy, mark for polish and correctness as well. As learning facilitator, you probably have some idea of how much work each student has put into his or her response; this is something else to take into account, along with indications of serious revising and editing.

2. The criteria presented in the Assignment Booklet for grading this question are essentially those in place for marking the Major Assignment of Part A of the English 30 Diploma Examination. The suggested percentages are, however, somewhat different. The most important thing here is content; students should show a real understanding of what they're doing – comparing works of literature from different genres. Organization, style, and correctness should all, of course, be taken into account, but to a lesser degree. Don't expect profundities in this essay, but do look for a solid ability to carry out a comparison and a confidence in the presentation of ideas.

Module 8: Looking Ahead

Overview

Module 8 has a rather practical slant. Section 1 looks at persuasive writing and job applications. Section 2 helps students put together a portfolio of their best writing and gets them thinking thematically about the literature they've studied – a way of thinking that should come in handy at test time. Finally, Section 3 helps students prepare for both their English 30 Diploma Examination and their final course test, should you choose to give one.



Evaluation

The evaluation of this module will be based on three assignments:

Section 1 Assignment	25 marks
Section 2 Assignment	35 marks
Section 3 Assignment	<u>40 marks</u>

TOTAL 100 marks

Texts

- *Literary Experiences Volume Two* (Prentice-Hall Canada Inc.)
- *Hamlet*
- *Death of a Salesman*
- novel of student's choice (from modified list of novels authorized for English 30)
- a writer's handbook of student's choice

Media

- *The Persuasive Essay*, part of the ACCESS Network series *Communicating with a Purpose* (#VC213205) Section 1: Enrichment.

Note: Some of the suggested media may not be authorized by Alberta Education. Teachers should use their own discretion regarding the use of these resources in their classrooms.

Section 1: The Art of Persuasion

Key Concepts

- | | |
|--|---|
| <ul style="list-style-type: none"> • persuasive writing • columns • editorials • letters to the editor • fact/opinion | <ul style="list-style-type: none"> • connotation/denotation • fallacious argumentation • résumé • covering letter |
|--|---|

As its title suggests, this section looks at persuasive writing. Activity 1 deals with this sort of writing as it occurs in such places as the editorials and columns that appear in newspapers and magazines. Activity 2 covers something that will probably have a more immediate application for some students – the creation of effective job applications consisting of personal résumés and covering letters.

Classroom Suggestions

Section 1: Activity 1

Editorials and newspaper columns are where students will likely encounter most of the reasoned, persuasive sort of writing discussed in this activity. One example is given in the activity, but it would be a good idea to bring in several more of different types from different kinds of publications – or have students bring in their own. These can be read, analysed, and responded to in a variety of class/small-group/individual setups using both written and oral formats.

The hope is that students will learn to recognize fallacious reasoning and unscrupulous techniques of argumentation, and that they'll improve their own ability to present convincing arguments.

The list of common fallacies in this activity runs the risk of boring students; they may well have covered this sort of thing in previous courses (indeed, they should have done much of it in English 20), in which case this activity will be chiefly a review and a refresher. For this reason the list is limited and involves only brief discussions. Any techniques you can use to liven things up would be welcome – perhaps, for example, having students search for logical fallacies in editorials in their own local papers.

Students always respond best to real-life situations; why not have them write real letters to the editor about issues that genuinely concern them (see the Extra Help)? These can be revised and critiqued in class, and the students can vote on the best ones to be submitted to the newspaper.

Draw students' attention to the fact that editorialists and columnists, like any essay writers, adopt certain stylistic techniques to make their writing interesting and readable. Students sometimes separate "literature" studied in school from "real-life" writing, so it's important to point out this sort of thing, thereby helping to bridge between the classroom and the world outside.

This activity might be a good place to do some work on speechmaking. Students can deliver their persuasive writings as speeches; you can help them work on techniques of oral presentation.

Section 1: Activity 2

The Program of Studies for English 30 stipulates that students should be able to "present a complete, useful résumé and covering letter," which is the goal this activity addresses. However, traditionally many classroom teachers have decided not to cover this material because students have dealt with it in other courses.

For these reasons, this activity gives only the basics – enough to ensure that your students will be able to put together a correctly constructed job application according to one basic model. Probably the best thing for you to do is to discover how much work your students have done in this sort of thing in other courses and to assess their skill level. If it seems desirable and if time allows, it would be very easy to expand upon this activity and investigate other ways of constructing résumés. Your school library likely has a number of up-to-date books on the art of writing "winning" job applications, and this is an area in which your students really should be highly skilled.

Section 1: Follow-up Activities

The Extra Help offers practice in writing letters to the editor and job applications. Because students generally respond best to real-life situations, try having them actually submit their letters – or several of the best ones – to a local newspaper (but be sure you go through them first to ensure that they're appropriate). For the same reason, have students look for and respond to real employment advertisements in a current newspaper. These, of course, shouldn't actually be submitted, but just the fact that they're working with genuine job advertisements should generate some enthusiasm in your students.

If your students are interested in practising the personal profiles of the type discussed in the Enrichment, consider spending some time with them on this as a class.

The famous essay reprinted in the Enrichment discusses the nature of true opinion and also serves as an excellent model of a well-written essay. It could be used as the basis of an analysis of opinions held by members of the class. They may be surprised to find that their strongly held ideas are really only "articulated emotions" according to Bourne's definitions.

Section 1 Assignment

Evaluation Suggestions

1. Mark this persuasive piece according to the criteria explained in the question:

- ability to present a convincing argument through logical thought and persuasive language
- style, organization, and mechanics

Watch for such problems as emotional outbursts, fallacious reasoning, a dull, uninteresting style, sloppy organization of arguments, and woolly thinking.

2. Remember in grading students' letters that they've been instructed to fabricate information about themselves if it seems desirable. Mark for style, not content. Most letters will likely follow the format outlined in Activity 2, but if some students experiment a bit without compromising the basics, so much the better. Remember, there should be zero tolerance for errors in mechanics, grammar, and sentence structure in a letter of application; mark accordingly.

If any students submit a complete résumé along with their covering letter, mark only the latter.

Section 2: Revisiting Your Reading and Writing

Key Concepts

- **classifying/connecting works of literature**
- **writing portfolio**
- **self-assessment**

This rather short section is designed to encourage students to think back and reflect on the literature they've read throughout the course and on their own writing. In Activity 2 students will be putting together a portfolio of what they consider to be their best writing; this they'll submit as part of the Section 2 Assignment.

Classroom Suggestions

Section 2: Activity 1

This activity is intended principally to get students thinking about the literature they've read throughout the course. This serves the practical purpose of helping prepare them for their upcoming exams, but it also serves the more important purpose of allowing them to revisit the literature from the broader perspective they should now have acquired and perhaps to discover thematic connections they mightn't have previously been able to pick out.

Most of the work done in this activity would really work best as a classroom activity utilizing the chalkboard for the webs students are asked to create. If you do choose to approach the work this way, don't spend more than one class on it; it's an important exercise, but it does wear thin quickly. Remember that the suggested answers are only possible models and that your students may pick out many more connections among the works they've studied. The physical space offered by the chalkboard should allow you to come up with more ideas than the suggested answers contain; perhaps you could include more poems in your webs.

Section 2: Activity 2

This activity involves having students put together portfolios of what they consider to be their best writing and to critique their own work. It's important that students do all this themselves, but there might be room for input from you as well as a bit of peer editing. Here are a few suggestions you might want to try:

- Consider a peer-response day for people to get feedback on individual pieces and entire portfolios.
- Encourage your students to share the strategies they use to edit their own work. Which ones do they find most effective?
- Consider having a brief conference with each student to discuss his or her portfolio. These conferences could occur while other students are preparing their own portfolios.

Section 2: Follow-up Activities

The Extra Help has been designed to give students more practice in making thematic connections amongst the works of literature they've studied. This activity could again be easily adapted to be done with the class as a whole. (Note: At the back of *Literary Experiences* there is a thematic listing of the works contained in the book; be sure your students aren't simply reciting or listing directly from this list.) The thematic statements students are asked to present in the right-hand columns of their charts should get them thinking about themes in literature in a way that should prove very helpful on their diploma exam.

High school students, like most people, usually enjoy filling out charts about themselves and scoring themselves; that's why the Enrichment has been set up as it has. What's far more important than tabulating a score, however, is that students come away with a realistic sense of their strengths and weaknesses as communicators. Try to stress question 2 rather than question 1. Perhaps you could use it as the basis of a class discussion.

Section 2 Assignment

Evaluation Suggestions

1. Grade each portfolio according to the criteria outlined in the assignment:

- originality
- sense of purpose and audience
- perceptiveness
- organization
- style
- correctness and polish
- voice

Remember not to grade each piece individually; rather, try for an overall assessment of the portfolio. Portfolios should contain a minimum of five pieces, and they should be graded as finished work that has been revised, edited, and proofread.

2. This question is intended to allow you to evaluate your students' ability to assess their own strengths and weaknesses as writers. In marking look for indications that the students have made a thoughtful, honest, and reasonable attempt to assess their own work and writing skills. At the English 30 level students should have a sound grasp of writing fundamentals and their own areas of relative strength and weakness.

Section 3: Preparing for Your Exams

Key Concepts

- **English 30 Diploma Examination**
 - **Part A: Written Response**
 - Minor Assignment
 - Major Assignment
 - **Part B: Reading (Multiple Choice)**
- course test

Section 3 is designed with the sole purpose in mind of preparing students for their final examinations in English 30. Because not all teachers assign course tests, and because these tests will vary in nature and format from school to school, most emphasis has been laid here on preparation for the diploma exam.

Classroom Suggestions

Section 3: Activity 1

Activity 1 goes into a good deal of detail in its discussion of the diploma exam; such a detailed discussion is very important considering how much this examination will contribute to your students' final grading in English 30. The problem, however, is that this exam – especially Part A – does change from time to time both in the nature of the questions asked and in the criteria according to which responses are graded. (In fact, while this course was being written there were indications that the format of the Major Assignment might be about to change significantly.) This is pointed out to students – probably *ad nauseam* – throughout the section, and they're encouraged to get hold of the most recent material available when it comes time to prepare for their own exams. Still, students being what they are, some may well neglect to do this and prepare for their diploma exam only with the material offered in this activity, even if it's by then obsolete.

Please make sure your own students are well prepared with the most up-to-date material you can obtain. Refer to the latest *English 30 Information Bulletin*, published by the Student Evaluation Branch of Alberta Education; and, if possible, obtain one or two copies of very recent English 30 Diploma Examinations to give your students for practice – as long as the questioning format hasn't changed since they were used. Above all, make sure your students don't use the material in this activity to create their own "canned" essays to plug into whatever questions are asked with only minor alterations. This is a dangerous practice at the best of times; and if the format of a question does change, it could leave the students high and dry.

Use your own discretion as to the degree of detail you should go into in explaining marking criteria. An attempt to explain too much here might just confuse your students, but they should have a good general idea as to how their responses will be assessed. You might consider marking one major and minor practice assignment for each student according to the latest scoring guide to give your students a better idea as to how their work is measuring up.

Because throughout the course so many samples taken from Part B of past diploma exams have been given students, no new ones are supplied in this activity. Feel free to give your own students more practice in this sort of thing if it seems desirable.

Section 3: Activity 2

Not much material has been given on the course test simply because the nature of this examination – if, indeed, one is given – is left up to each teacher or learning facilitator. (There is, of course, a final test included at the back of this Learning Facilitator's Manual, but since no one is under any obligation to use it, it can't be assumed that it – or even a test like it – will be used.) What is given in this activity is therefore of a very general nature, and should apply to most English tests. Feel free to supplement what's presented in this activity with material that will offer your students more concrete help in preparing for their own course test.

Section 3: Follow-up Activities

The Extra Help offers more practice on Part A of the diploma exam by presenting students with both the Major and Minor Assignments from the most recent exam available when this module was being written. This exam has the advantage of being based on a literary selection considered by many to be rather more challenging than most of those that have appeared on past exams. If you can work with your students and make them understand that it's not necessary to understand a selection with absolute certainty to produce good responses to the assignments, you should have gone a long way in building up your students' confidence in their abilities to write their own diploma exam.

Section 3 Assignment

Evaluation Suggestions

- Grade this Minor Assignment according to the following criteria:

- Thought and Detail 5 marks
- Writing Skills 5 marks

A detailed set of descriptors for each of these categories is given in the Appendix to Activity 1 of this section. If you're aware that any of these descriptors have changed when you come to mark this assignment, by all means use the most recent ones available; but be sure your students have been given the updated scoring criteria you intend to use.

- Grade this Major Assignment according to the following criteria:

- Thought and Detail 10 marks
- Organization 5 marks
- Matters of Choice 5 marks
- Matters of Correctness 5 marks

Again, a detailed set of descriptors for these categories is given in the Appendix to Activity 1 of this section. If you're aware that any of these descriptors have changed when you come to mark this assignment, by all means use the most recent ones available; but be sure your students have been given the updated scoring criteria you intend to use.

- The answers to the multiple-choice questions are as follows:

- | | | |
|-------------|-------------|-------------|
| a. D | e. B | h. B |
| b. D | f. A | i. B |
| c. A | g. D | j. A |
| d. B | | |

Final Test

Included here is the answer key to the final test and the student's copy of the final test which is designed for photocopying and possible faxing.

Note

The answer key and student's copy of this final test should be kept secure by the teacher. Students should not have access to this test until it is assigned in a supervised situation. The answers should be stored securely and retained by the teacher at all times.

ENGLISH 30

FINAL TEST ANSWER KEY

Part A: Analysis of a Short Story (40 marks)

1. The story's central conflict is within Mr. Nilson; it's between the exuberance he is feeling on a beautiful spring morning on the one hand and the restraint he feels because of his sense of social propriety and decorum on the other. Clearly it's the latter force that wins in the end. If students correctly label this as an "internal" conflict or a "person versus himself or herself" conflict, so much the better, but this wasn't asked for. Some students may see this as a "person versus society" conflict, but this isn't really correct since the societal pressures Mr. Nilson is battling have been internalized and are now part of himself. **(4 marks)**

2.
 - a. Responses will vary, but they should point out something about each of the four things asked – the personality, social class, lifestyle, and values of Mr. Nilson. Generally speaking it seems clear that Mr. Nilson's personality is very correct and proper, and he seems to keep his emotions tightly in check. He's a member of the upper-middle class (accept any appropriate wording). His lifestyle seems typical of that of a successful, correct upper-middle-class businessman of his day; he conforms in all respects readers see – in his clothing, his neighbourhood, in his habits and customs. He seems to value financial success, status, propriety, and regularity, though it also seems he has a repressed longing for life's more natural pleasures. Be sure students point out relevant examples from the story to defend their ideas. These examples should show an ability to make inferences from clues the writer leaves. **(6 marks)**

 - b. Responses may vary somewhat. The presence of Mr. Tandram makes it clear that Mr. Nilson isn't an isolated oddball. He lives in a stratum of society full of individuals exactly like himself, conforming in every way, out of touch with their emotions and entirely unable to communicate (even with themselves) about things that really matter. Mr. Tandram, then, intensifies what we know and think about Mr. Nilson. Some students will likely feel that the writer abandons verisimilitude when he introduces Mr. Tandram. Others will point out that it's by no means unlikely that on a beautiful spring morning two men would be drawn outdoors – and that given the upscale neighbourhood in which they live, naturally they'd have much in common. In fact, Galsworthy really isn't trying for strict verisimilitude in this story (witness Mr. Nilson's inability to recognize his own feeling of exuberance on a spring day). Rather, he's opting for deliberate exaggeration to better convey his theme. Mark for thoughtfulness and insight. **(3 marks)**

3.
 - a. He seems to be experiencing a sort of spring fever – a longing to be out in the natural world as it awakens after another winter. **(1 mark)**

 - b. Mr. Nilson is so totally repressed and out of touch with his natural urges that he can't recognize his own primal yearnings. He has been completely conditioned by his society. **(1 mark)**

 - c. Mr. Nilson lives in a world governed by ironclad rules that dictate absolutely what is and what is not proper. He doesn't even interact with neighbours whose company he'd likely very much enjoy if to do so would somehow infringe upon one of these rules. **(1 mark)**

4. The symbol is the tree – the Japanese quince. It seems to symbolize the natural beauty and pleasure of the world that Mr. Nilson denies himself and for which at some fundamental level he yearns despite himself. Accept any wording that shows an understanding of this point. **(4 marks)**

5. Responses may vary somewhat. The principal irony seems to be that while Mr. Nilson feels within himself a stirring on a beautiful spring day, and while he experiences an instant rapport with his neighbour, he nevertheless denies himself these simple yet important pleasures because of his social conditioning and an artificially created sense of what behaviour does and doesn't befit a man of his station. This is irony of situation; until the last few paragraphs readers expect things to work out very differently given Mr. Nilson's expansive mood and his overall sense of well-being. **(4 marks)**

6. To a degree, yes. Galsworthy seems to be satirizing the social norms and conventions that so restricted the lives of middle-class English people of his day. He's clearly ridiculing what he sees to be human folly with the hope of awakening his readers to this unfortunate state of affairs. The exaggeration in his story – such as the absolute similarity between the two characters – is evidence that the story is meant as a satire. **(4 marks)**

7. Statements of theme will, of course, vary, but accept anything that reveals an understanding of the story's comment on life. Here's one possible formulation:

The theme of "The Japanese Quince" is that some people so bound their lives with rules and regulations about what is and isn't "correct" behaviour that they cut themselves off from life's simplest and sweetest pleasures. They deny themselves the joyful sense of being alive and living in happy communion with their fellow human beings. **(4 marks)**

8. Responses will vary somewhat, but should get at the fact that Galsworthy likely values life's simple and natural pleasures such as friendship, a sensitivity to natural beauty, and the joyful feeling of being alive and living in harmony with nature and our fellow creatures. By contrast, he seems to dislike an emphasis on those social norms that restrict our access to these simple pleasures. **(4 marks)**
9. Responses will be personal; mark for thoughtfulness of ideas. Clearly our society isn't quite as bounded by rules of propriety as Galsworthy's was – or at least as the world of the upper-middle classes of his day was; and even then he used deliberate exaggeration in his story. However, many people do still tend to be overly concerned with "image" and what others consider to be proper behaviour. Some students may take just the opposite approach, maintaining that our society has become too self-centred and irresponsible. They may feel that what we need is less emphasis on instant personal gratification and more on such things as social responsibility and "decent" public behaviour. Look for an explanation of whatever ideas are presented. **(4 marks)**

Part B: Analysis of a Poem (20 marks)

1. The ways in which students will describe the poem's mood will differ, and each must be assessed on its own merits. Some descriptive words and expressions that students have used to describe the poem's mood are

- | | |
|----------------------|------------------------------|
| • wonder/wonderment | • serene/serenity |
| • marvelling | • aesthetic pleasure |
| • quiet admiration | • tranquil/tranquility |
| • awe-inspired | • joy/joyfulness |
| • peace/peacefulness | • stirring |
| • calm | • uplifting (2 marks) |

2. Students should point out a few details about rhyme and metre in the poem. Here are some details they might note:

- The rhyme scheme is abba abba cd cd cd.
- All the rhyme in the poem is masculine.
- There is one incidence of slant rhyme: "by/majesty."
- The rhythm is quite regular; the basic metre is iambic pentameter. A typical example would be the final line:
 ∪ / ∪ / ∪ / ∪ / ∪ /
 "And all | that migh | ty heart | is ly | ing still!"
- There are some cases of irregular feet. An example would be the first line:
 / ∪ ∪ / ∪ ∪ / ∪ /
 "Earth has not | anything | to show | more fair:"

Wordsworth's purpose in this poem seems to be to convey a sense of wonder at the quiet beauty of the great city of London in the morning before it awakens. The mood is one of awe, serenity, and quiet admiration. The gentle, regular rhythm and the regular but unobtrusive rhyme contribute to the feeling of peacefulness while, perhaps, the use of masculine rhyme conveys a sense of the underlying strength of a city in repose. The overall feeling of control and regularity created by the constraints within which the poet chose to write help convey this sense of strength in repose.

Mark this question leniently; look for some details and a reasonable attempt to relate them to the poem's mood and purpose. **(5 marks)**

3. Responses will vary. Possible examples of personification from the poem are

- “Earth has not anything to show more fair.”
- “This city now doth, like a garment wear / The beauty of the morning ; silent, bare,”
- “Never did sun more beautifully steep / In his first splendour”
- “The river glideth at his own sweet will:”
- “Dear God! the very houses seem asleep;”
- “And all that mighty heart is lying still!”

However, of these only the second and sixth really personify the city itself. Of these two, the first (“This city now doth, like a garment wear / The beauty of the morning; silent, bare,”) seems to suggest a feeling of majesty, grace, and serenity while the second (“And all that mighty heart is lying still!”) conveys a sense of power in repose. This latter quotation implies to the careful reader that the city can be dangerous and threatening, and that it’s probably only when it’s asleep that its beauty can be appreciated **(4 marks)**

4. The sense to which the poem appeals is, of course, sight. There are a number of acceptable examples, but some are better than others. An excellent example would be “Ships, towers, domes, theatres, and temples lie.” Another is “All bright and glittering in the smokeless air.” The former of these two lines, in its listing of isolated, unadorned components of the scene, suggests a simple starkness while the latter suggests, perhaps, that it’s only in the morning, when the city hasn’t yet started belching out its smoke and other pollutants, that it can be considered something beautiful. This line, too, conveys a sense of starkness in the beauty of the city. **(3 marks)**
5. Responses will vary and should be marked on their individual merits, but most readers would opt for the black-and-white sketch. The poet stays studiously away from colour and softening embellishment in his description of London. Everything is stark and glittering in the early morning sun. The impression seems to be that at this time of day colours aren’t yet distinguishable; rather, it’s outlines the poet is struck by. **(2 marks)**
6. Responses will vary. Certainly Wordsworth seems to be saying that the city in the morning is as beautiful as anything in nature (“Earth hath not anything to show more fair;” and “Never did sun more beautifully steep / In his first splendour, valley, rock, or hill;”), yet the more discerning reader will note that it’s only in repose that the city looks beautiful to Wordsworth. One gets the feeling that when the city awakens, begins to make noise, and starts pouring black pollution out into the “smokeless air,” it will lose its beauty in the poet’s eye. And since it’s only when people are sleeping that Wordsworth admires city life, the implication seems to be that he still finds life in harmony with nature considerably more appealing than life in the city. **(4 marks)**

Part C: The Critical Essay (40 marks)

Responses to Part C should show an ability to produce a well-structured and clearly organized critical essay and a good familiarity with the literature the students choose to discuss. Look for a suitable thesis defended by material carefully selected from appropriate works of literature from this English 30 course. Mark according to these criteria:

- Thought and Detail
- Organization
- Matters of Choice (style)
- Matters of Correctness (grammar, spelling, punctuation)

If you wish, add Overall Impression to this list as a fifth criterion. **(40 marks)**

ENGLISH 30

FINAL TEST

GENERAL INSTRUCTIONS

YOU HAVE **TWO-AND-A-HALF** HOURS TO COMPLETE THIS TEST. Work through the entire test answering the questions you are sure you know. You will then be able to concentrate on the questions about which you are not quite sure.

TOTAL MARKS: 100

PART A: Analysis of a Short Story 40 marks

PART B: Analysis of a Poem 20 marks

PART C: The Critical Essay 40 marks

Take careful note of the following points before you begin work on the examination.

- Read the **WHOLE** examination before you start writing.
- Follow the instructions carefully.
- Complete **ALL** sections; note carefully where you are given a choice of assignments.
- Please write your responses in blue or black ink in the spaces provided.
- Budget your time carefully: suggested times are given for each section as a guideline for you.

Value

PART A: ANALYSIS OF A SHORT STORY

40

Suggested time: 1 hour

Reprinted below is the short story “The Japanese Quince” by English writer John Galsworthy. Read the story carefully; then answer the questions that follow it.

THE JAPANESE QUINCE¹

As Mr. Nilson, well known in the City,* opened the window of his dressing room on Campden Hill, he experienced a peculiar sweetish sensation in the back of his throat, and a feeling of emptiness just under his fifth rib. Hooking the window back, he noticed that a little tree in the Square Gardens had come out in blossom and that the thermometer stood at sixty. “Perfect morning,” he thought; “spring at last!”

Resuming some meditations on the price of Tintos, he took up an ivory-backed handglass and scrutinised his face. His firm, well-coloured cheeks, with their neat brown moustaches, and his round, well-opened, clear grey eyes, wore a reassuring appearance of good health. Putting on his black frock coat, he went downstairs.

In the dining room his morning paper was laid out on the sideboard. Mr. Nilson had scarcely taken it in his hand when he again became aware of that queer feeling. Somewhat concerned, he went to the French window and descended the scrolled iron steps into the fresh air. A cuckoo clock struck eight.

“Half an hour to breakfast,” he thought; “I’ll take a turn in the Gardens.”

He had them to himself, and proceeded to pace the circular path with his morning paper clasped behind him. He had scarcely made two revolutions, however, when it was borne in on him that, instead of going away in the fresh air, the feeling had increased. He drew several deep breaths, having heard deep breathing recommended by his wife’s doctor; but they augmented rather than diminished the sensation—as of some sweetish liquor in course within him, together with a faint aching just above his heart. Running over what he had eaten the night before, he could recollect no unusual dish, and it occurred to him that it might possibly be some smell affecting him. But he could detect nothing except a faint sweet lemony scent, rather agreeable than otherwise, which evidently emanated from the bushes budding in the sunshine. He was on the point of resuming his promenade, when a blackbird close by burst into song, and looking up, Mr. Nilson saw at a distance of perhaps five yards a little tree, in the heart of whose branches the bird was perched. He stood staring curiously at this tree, recognising it for that which he had noticed from his window. It was covered with young blossoms, pink and white, and little bright green leaves both round and spiky; and on all this blossom and these leaves the sunlight glistened. Mr. Nilson smiled; the little tree was so alive and pretty! And instead of passing on, he stayed there smiling at the tree.

“Morning like this!” he thought; “and here I am the only person in the Square who has the—to come out and—!” But he had no sooner conceived this thought than he saw quite near him a man with his hands behind him, who was also staring up and smiling at the little tree. Rather taken aback, Mr. Nilson ceased to smile, and looked furtively at the stranger. It was his next-door neighbour, Mr. Tandram, well known in the City, who had occupied the adjoining house for some five years. Mr. Nilson perceived at once the awkwardness of his position, for, being married, they had not yet had occasion to speak to one another. Doubtful as to his proper conduct, he decided at last to murmur: “Fine morning!” and was passing on, when Mr. Tandram answered: “Beautiful, for the time of year!” Detecting a slight nervousness in his neighbour’s voice, Mr. Nilson was emboldened to regard him openly. He was of about Mr. Nilson’s own height, with firm, well-coloured cheeks, neat brown

¹ The short story, “The Japanese Quince,” by John Galsworthy, taken from *Story and Structure* by Laurence Perrine. Reprinted with permission of Harcourt Brace & Company, Canada.

*the City – the commercial and financial area of London

moustaches, and round, well-opened, clear grey eyes; and he was wearing a black frock coat. Mr. Nilson noticed that he had his morning paper clasped behind him as he looked up at the little tree. And, visited somehow by the feeling that he had been caught out, he said abruptly:

"Er—can you give me the name of that tree?"

Mr. Tandram answered:

"I was about to ask you that," and stepped towards it. Mr. Nilson also approached the tree.

"Sure to have its name on, I should think," he said.

Mr. Tandram was the first to see the little label, close to where the blackbird had been sitting. He read it out.

"Japanese quince!"

"Ah!" said Mr. Nilson, "thought so. Early flowerers."

"Very," assented Mr. Tandram, and added: "Quite a feelin' in the air today."

Mr. Nilson nodded.

"It was a blackbird singin'," he said.

"Blackbirds," answered Mr. Tandram. "I prefer them to thrushes myself; more body in the note." And he looked at Mr. Nilson in an almost friendly way.

"Quite," murmured Mr. Nilson. "These exotics, they don't bear fruit. Pretty blossom!" and he again glanced up at the blossom, thinking: "Nice fellow, this, I rather like him."

Mr. Tandram also gazed at the blossom. And the little tree, as if appreciating their attention, quivered and glowed. From a distance the blackbird gave a loud, clear call. Mr. Nilson dropped his eyes. It struck him suddenly that Mr. Tandram looked a little foolish; and, as if he had seen himself, he said: "I must be going in. Good morning!"

A shade passed over Mr. Tandram's face, as if he, too, had suddenly noticed something about Mr. Nilson.

"Good morning," he replied, and clasping their journals to their backs they separated.

Mr. Nilson retraced his steps towards his garden window, walking slowly so as to avoid arriving at the same time as his neighbour. Having seen Mr. Tandram mount his scrolled iron steps, he ascended his own in turn. On the top step he paused.

With the slanting spring sunlight darting and quivering into it, the Japanese quince seemed more living than a tree. The blackbird had returned to it, and was chanting out his heart.

Mr. Nilson sighed; again he felt that queer sensation, that choky feeling in his throat.

The sound of a cough or sigh attracted his attention. There, in the shadow of his French window, stood Mr. Tandram, also looking forth across the Gardens at the little quince tree.

Unaccountably upset, Mr. Nilson turned abruptly into the house, and opened his morning paper.

— John Galsworthy

(4 marks)

1. Explain the central conflict of "The Japanese Quince." Which side wins?

(There is more room for your answer on the next page.)

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(6 marks)

2. a. This story is an excellent example of the art of compression in writing and indirect presentation of character; in just a few paragraphs the writer reveals to his readers a great deal about his protagonist. In two or three paragraphs describe Mr. Nilson's personality, social class, lifestyle, and values. In your discussion point out several of the clues in the story that reveal things to you about Mr. Nilson.

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(There is more room for your answer on the next page.)

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Name of School _____ Date _____

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Name of School _____ Date _____

(3 marks)

- b. Rather than using a character foil in his story, Galsworthy introduces a character who is a double of Mr. Nilson in virtually every respect. What does the story gain from this device? Does it run the risk of losing verisimilitude? Explain your response.

[illegible]

3. Galsworthy expects his readers to make inferences. Use your ability to make inferences to answer the following questions.

(1 mark)

- a. Readers are told in the first paragraph that Mr. Nilson experiences "... a peculiar sweetish sensation in the back of his throat, and a feeling of emptiness just under his fifth rib." Basing your response on what you read later in the story, what is Mr. Nilson really experiencing?

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(1 mark)

- b. Mr. Nilson is at a loss to explain the odd sensation he is experiencing. He wonders if it might be something he has eaten. What does this tell readers about Mr. Nilson?

(1 mark)

- c. When Mr. Nilson meets Mr. Tandram, he feels awkward because "... being married, they had not yet had occasion to speak to one another." What does this say about Mr. Nilson and the world in which he lives?

(4 marks)

4. This short story has a central symbol. Identify this symbol and explain what it represents.

(4 marks)

5. There is an element of irony in "The Japanese Quince." Explain this irony and identify its type.

(There is more room for your answer on the next page.)

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(4 marks)

6. Could “The Japanese Quince” be called a satire? Explain your ideas.

(4 marks)

7. In your own words formulate a statement of theme for “The Japanese Quince.” In other words, what comment on life does the story make?

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(4 marks)

8. From reading "The Japanese Quince," what can you infer about the values that the writer, John Galsworthy, likely holds himself? Explain with reference to the story.

(4 marks)

9. "The Japanese Quince" is a story set in late-nineteenth or early twentieth-century London. In your opinion does the story have anything to say to Canadian readers today? Explain your ideas.

Name of Student _____

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Date _____

Value

PART B: ANALYSIS OF A POEM

20

Suggested time: 30 minutes

Reprinted below is the poem “Upon Westminster Bridge” by early nineteenth-century English poet William Wordsworth. The poem describes the writer’s impressions as he stands looking out over the city of London. Read the poem carefully; then answer the questions that follow it.

===== UPON WESTMINSTER BRIDGE =====

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This city now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky:
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne’er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

– William Wordsworth

“Upon Westminster Bridge” is a type of poem known as a sonnet – a tightly structured poem of fourteen lines with a definite rhyme scheme and metre.

(2 marks)

1. Describe the mood of “Upon Westminster Bridge.”

(5 marks)

2. Comment on Wordsworth’s use of rhyme and metre in this poem. In your response explain how these features contribute to the poet’s purpose and the mood of the poem.

(There is more room for your answer on the next page.)

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(4 marks)

3. Point out **two** places in the poem where Wordsworth personifies the city of London. Explain what each quotation tells us regarding the poet's feelings about the city he is viewing.

(3 marks)

4. The imagery of "Upon Westminster Bridge" appeals principally to one sense. Identify that sense and point to a good example of imagery from the poem that clearly appeals to it. Explain what impressions are conveyed to the reader through this use of imagery.

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(2 marks)

5. If you were to try to capture by means of a visual representation the mood of the scene Wordsworth describes in this poem, would you likely do a colourful painting or a black-and-white drawing. Explain your response with references to the poem.

(4 marks)

6. William Wordsworth is famous above all for his poetry that praises the beauty of nature and the virtues of a life in tune with the natural order, yet in “Upon Westminster Bridge” he writes about the beauty of the city of London. Basing your response on the poem, describe in a few sentences exactly what Wordsworth’s feelings seem to be about the city and city life. Does he admire these things as much as he does nature?

Name of Student _____	Student I.D. # _____
Name of School _____	Date _____

Value

PART C: THE CRITICAL ESSAY

40

Suggested time: 1 hour

Choose **one** of the following topics and write an essay in response to it. Remember to defend your ideas with specific references to the literature you are discussing.

Be sure to indicate your choice of topic. If you write on more than one topic, only the first will be graded.

Topic 1

In literature, as in life, most characters seek to better their own lives. But sometimes what characters want and what they really need are two very different things.

Show the validity of this statement by examining the attitudes and behaviour of **two** characters from **two** different works of literature you have read for this course.

Topic 2

People who face a conflict often end up learning something about themselves.

Apply this statement to **two** works of literature you have read for this course and demonstrate the degree to which it is borne out in those works.

Topic 3

Choose **two** works of literature you have studied in this course and compare and contrast the writers' values and attitudes toward life that you perceive as underlying those works. In your essay evaluate the degree to which each writer was successful in demonstrating the importance of these underlying values and attitudes.

I am writing on Topic _____.

(There is more room for your answer on the next page.)

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Student I.D. # _____

Name of School _____

Date _____

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Name of School _____ Date _____

TEACHER QUESTIONNAIRE FOR ENGLISH 30

This is a course designed in a new distance learning format, so we are interested in your responses. Your constructive comments will be greatly appreciated so that a future revision may incorporate any necessary improvements.

Teacher's Name _____ Area of Expertise _____

School Name _____ Date _____

Design

1. The modules follow a definite systematic design. Did you find it easy to follow?

☐ Yes ☐ No If no, explain.

2. Did your observations reveal that the students found the design easy to follow?

☐ Yes ☐ No If no, explain.

3. Did you find the Learning Facilitator's Manual helpful?

☐ Yes ☐ No If no, explain.

4. Part of the design involves stating the objectives in student terms. Do you feel this helped the students understand what they were going to learn?

☐ Yes ☐ No If no, explain.

5. The Learning Facilitator's Manual contains Assignment answers and a sample test. Did you find these helpful?

☐ Yes ☐ No If no, explain.

6. Did the Follow-up Activities prove to be helpful?

☐ Yes ☐ No If no, explain.

7. Were students motivated to try these Follow-up Activities?

☐ Yes ☐ No If no, give details.

8. Suggestions for computer and video activities are included in the course. Were your students able to use these activities?

☐ Yes ☐ No Comment on the lines below.

9. Were the assignments appropriate?

☐ Yes ☐ No If no, give details.

10. Did you fax assignments? ☐ Yes ☐ No

11. If you did fax, did you get satisfactory results from using this procedure?

☐ Yes ☐ No If no, give details.

Instruction

1. Did you find the instruction clear?

☐ Yes ☐ No If no, give details.

2. Did your observations reveal that the students found the instruction interesting?

☐ Yes ☐ No If no, give details.

3. Did you find the instruction adequate?

☐ Yes ☐ No If no, give details.

4. Was the reading level appropriate?

☐ Yes ☐ No If no, give details.

5. Was the work load adequate?

☐ Yes ☐ No If no, give details.

6. Was the content accurate and current?

☐ Yes ☐ No If no, give details.

7. Did the content flow consistently and logically?

☐ Yes ☐ No If no, give details.

8. Was the transition between booklets smooth?

☐ Yes ☐ No If no, give details.

9. Was the transition between print and media smooth?

☐ Yes ☐ No If no, give details.

Additional Comments

Thanks for taking the time to complete this survey. Your feedback is important to us.

Fax Number: 674-6686

Instructional Design and Development Unit
Alberta Distance Learning Centre
Box 4000
Barrhead, Alberta
T7N 1P4

Note: Please ensure that each of your students has completed and forwarded a copy of the Course Survey.

